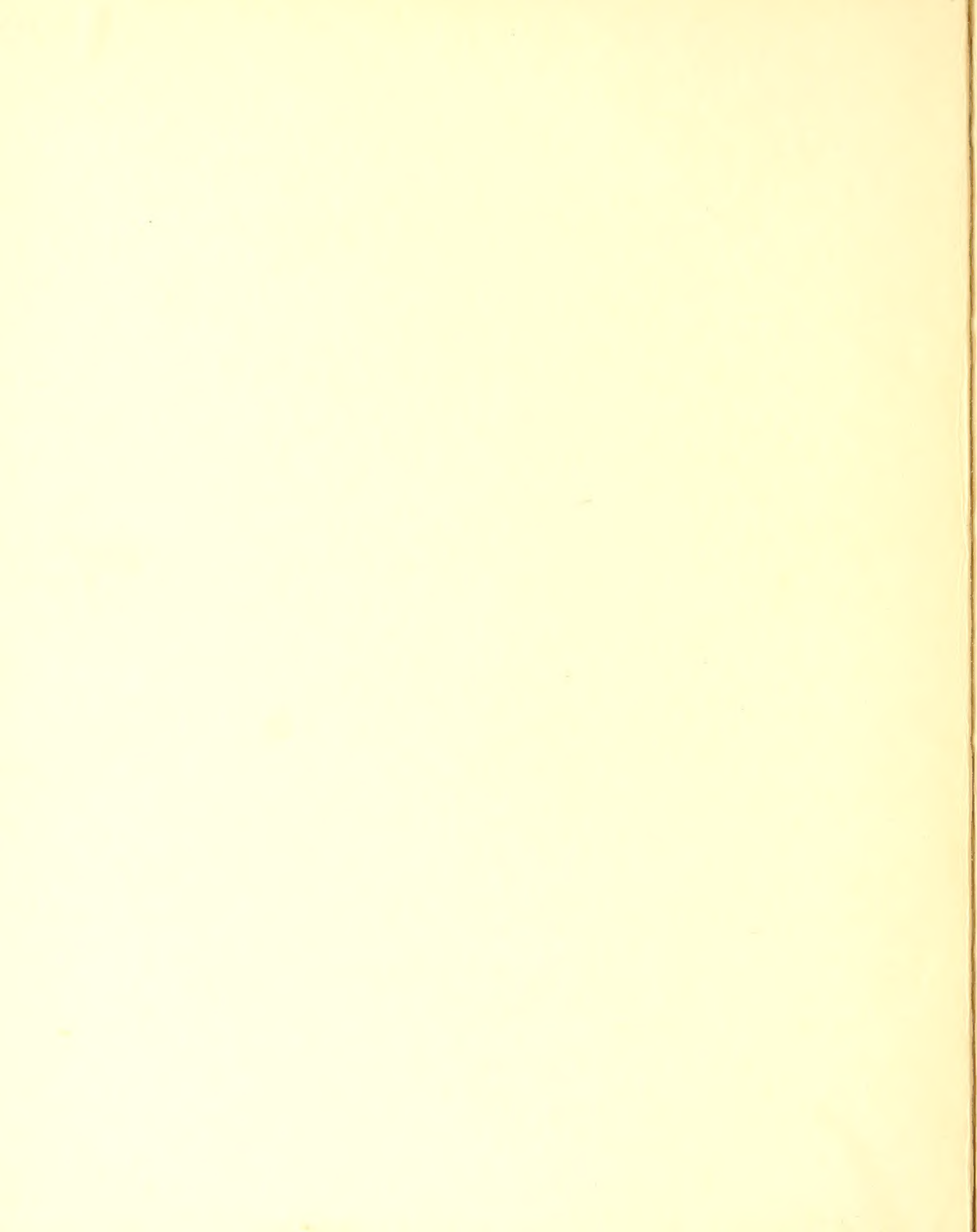


Henry K. Wilson.









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# **The Connoisseur**

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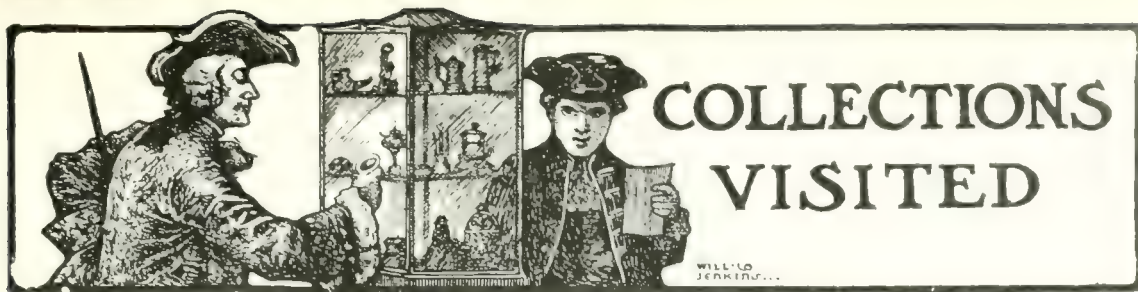
## SALVATOR MUNDI

by Leonardo da Vinci  
c. 1500









## Mr. John G. Johnson's Collection of Pictures in Philadelphia Part III. By J. Kirby Grant

THE three greatest masters of the Spanish school—Velazquez, El Greco, and Goya—are all represented among the score of Spanish pictures in Mr. Johnson's collection. But before referring to their pictures, a *Madonna and Child*, with saints and angels carrying the symbols of the crucifixion, must be mentioned, by the rare Valencian painter, Vicente Juan Macip, better known as Juan de Juanes (1523?-1579), who, though not, as has been suggested, the founder of the Valencian School, counts among its greatest adherents. Though imbued to a certain extent with the Italian spirit—he may have been actually trained in Italy, but accounts of his life are scanty—he never lost the characteristics of his country's indigenous art—a certain austere purity of design and luminous depth of colour. The Italian influence appears clearly in the figure of St. George in Mr. Johnson's picture, though all the rest is unmistakably Spanish.

The Velazquez is a portrait of the Infanta Maria Teresa, which was formerly in the collection of the Marquis de Dorves, but is not mentioned in Beruete's severely restricted list of authentic works by the master. Nevertheless, it is a painting of such excellence that it cannot be lightly dismissed as one of the innumerable school pictures of this subject that have come down to us. No doubt what ever is attached to the

important portrait of an unknown lady by El Greco, which was formerly in the collection of the Marquis de la Vega Inclán, and has been successively known as a portrait of the Princess Eboli, the heroine of Schiller's *Don Carlos*, and as that of El Greco's wife. Under the former name it was exhibited at the Guildhall Exhibition of Spanish Art in 1901. The elongated oval of the face, the painting of the white mantilla, the sadness and intensity of the lady's expression, are all thoroughly characteristic of the Cretan's style and mannerisms.

Whilst the two companion portraits of a lady and a gentleman which bear the name of Goya should not give rise to any discussion as to their authorship—in quality and finish of execution they rank in this prolific master's terribly unequal work with

the Doctor Peral of the National Gallery—it is impossible to accept them as presentments of the features of the actor, Isidoro Mayquez and his wife. Both the Prado Museum and the collection of the Marquis de Casa Torres in Madrid own authentic portraits of this mime from the brush of Goya, but the whimsical, coarse, whiskered features, with heavy bushy eyebrows and unkempt mop-like hair, tally in no way with those of the well-groomed, dandified, but rather comical-looking personality in Mr. Johnson's portrait.



PORTRAIT OF A LADY

BY EL GRECO







ANNUNCIATION

BY PETER CHRISTUS

1500, and is probably painted by the same master, who wrought a similar picture, which is now in the collection of Mme. André in Paris.

To Dierick Bouts, Rogier van der Weyden's most distinguished follower, have been attributed two pictures in the collection—a *Crucifixion* scene, and a triptych of the *Life of the Virgin*, though in the case of the latter this attribution was based upon the name that has for a long time been attached to a painting of the *Stijl* predicting the *Advent of Christ to the Emperor Augustus* at the Stadel Institute in Frankfurt, to which the *Life of the Virgin* bears some superficial stylistic resemblance. But not only is the Stadel picture now acknowledged to be the work of another hand than Dierick Bouts's, but the points

of similarity between it and the Philadelphia picture are not sufficiently pronounced to justify the assertion of their common authorship. Indeed, Mr. Johnson's picture, which is in a remarkably good state of preservation, would appear to be a Flemish work of about 1470, painted under strong French influence

by a master well acquainted with Venice and her art. Some of the architectural motifs are clearly Venetian, and the incident of the Child Virgin ascending the steps of the temple was again at that time a favourite subject with the Venetian painters, and not to be found in the art of the north region. The chief points of resemblance between the *Madonna and Child* reproduced here and the *Stadel* picture are the position of the Child and the expression of the Virgin's face.



MADONNA AND CHILD  
ATTRIBUTED TO THE MASTER OF THE

... on the extreme left, whose ... will be found in the Stædel ... the youth on the extreme right, whose legs ... in the fall of the folds of the women's garments. The ... well worth the attention of specialists.

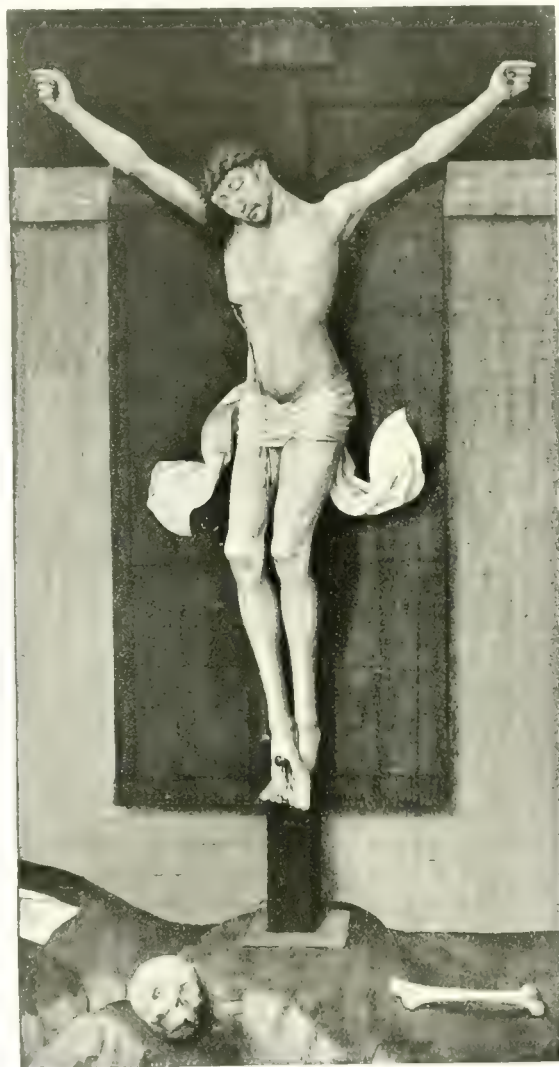
modelled with the sturdy painstaking realism that marked all Flemish portraiture of the period. Ascribed to Memline is, or was, a magnificent *Madonna en-ter-nel*, 1470, 1475, by the last of the great masters who represent in unbroken sequence the glorious growth of the early Brugs School. Gerard David,



JOHN AND MARY BY ROGIER VAN DER WEYDEN

The *Crucifixion*, which also figures among our illustrations, certainly not painted by the same brush as the *Marriage of the Virgin*, and appears to be an excellent work by some unknown early Dutch painter—a follower of Geertgen tot Sint Jans, who himself was probably a pupil of Albert van Ouwater.

The portrait of a friend of Saint Elizabeth, with his hands folded in prayer, was at one time attributed to Hans Memline, Dierick Bouts's greatest follower, and is not improbably a work by the master of the St. Ursula Legend. The features and hand are delineated and



CRUCIFIXION BY ROGIER VAN DER WEYDEN

The Infant Christ, and the general disposition of the central group, are almost identical with the school picture in the Darmstadt Museum, which [is probably based upon the original in Mr. Johnson's collection. It is curious to note that the astonishingly modern glimpses of landscape behind the throne tally in every respect with the background to the Madonna in the collection of Baron de Béthune at Bruges. Another important picture, which is at least in its major portion by Gerard David, though the foreground and the landscape behind the figures are obviously studio





THE MARRIAGE OF THE VIRGIN

ATTRIBUTED TO PIERRE BOUYS



[illegible]

2011年11月10日

ATTRIBUTED TO DIERICK BOUÏS

(No. 1,078), is probably based upon a lost original by David, but is the work of a painter of Isenbrandt's School.

The influence of the Valenciennes miniature, Simon Marmion, can be traced in a Burgundian painting of the *Virgin with three Attendants* attributed to Konrad Witz. The second husband of Marmion's widow, Jean Prévost, et



5. *De afwijking van de werkdagen van de werkdagen*



FOR RENT - AVAILABLE TO MEMBERS

## *Mr. John G. Johnson's Collection*

Mons, an eclectic painter who came to Bruges at the time when that city had yielded its artistic supremacy to Antwerp, is probably the author of a *Crucifixion* scene in the Johnson collection, which is ascribed to Mostert. The Antwerp eclectic school is represented by a picture of the *March of Christ to Calvary*, which some students have incorrectly attributed to Engelbrechtz, of Leyden. Far more plausible is the attribution to this master of an *Annunciation of Thomas A' Becket*. But the most remarkable work of the Antwerp School in the Johnson collection, and indeed the finest picture by the master, whose characteristic signature it bears in the shape of an owl on a branch in the background, is the *Salvator Mundi*, by Herri met de Bles, or Civetta (so-called from the owl which he had adopted as his sign



THE VIRGIN WITH THREE ATTENDANTS  
BURGUNDIAN SCHOOL

eternally, and he appeared at Christie's in the latter part of last year under the name of Jan van Scoreel, and was sold by Mr. Johnson for 2,600 francs. Mr. Johnson's Scoreel portrait of a young woman was reproduced in a picture in the *Illustrated London Convention*.

Returning to the Dutch pictures in the Johnson collection, mention should be made of four important panels by a French painter, about 1510, of the school of the Maitre de Moulins, with the *Annunciation* on the two outside panels, the *Descent from the Cross* on the middle panel, and the *Donatice and her*

*Sons with St. Andrew*, and a *Donatrice and her Daughters with St. Barbara*, the landscape formed of a hilly landscape with trees. Mr. Johnson also owns four panels with scenes from the life of St. Sebastian by a Burgundian painter of about 1510.



THE ROAD TO CALVARY      ANTWERP SCHOOL



## The First Editions of Shelley

THE second letter announces the despatch of the Pamphlets and *Declaration of Rights*.

The third letter is from Lord Chichester, Postmaster-General, to Sir Francis Freeling, and says: "I return the Pamphlet and Declaration. The writer of the first

is — Mr. Shelley, Member for the Rape of Bramber, and a by all accounts most extraordinary Man. I hear that he has married a Servant, or some person of very low birth, he has been in Ireland some time, and I heard of his speaking at the Catholic Convention. Miss Hichener, of Hurstpierpoint, keeps a School there, and is well spoken of, her Father keeps a Publick House in the Neighbourhood, he was originally a Smugler and changed his name from Yorke to Hichener, therefore he took the name of Hichener. I shall have a watch upon the daughter and discover whether there is any connection between her and Shelley. The Hichener family is a London family.

## Part II. By W. G. Menzies

Another broadside published in 1812, entitled *The Devil's Walk*, a Ballad of which only one copy is known, now preserved in the Public Record Office, and a *Letter to Lord Ellenborough*, a pamphlet of two dozen pages, of which the only known copy is in the possession of

Lady Shelley, complete Shelley's ephemeral effusions prior to the appearance of *Queen Mab*, which gave him a definite position in English literature.

The first edition of *Queen Mab*, which was privately printed, appeared in 1813, the full title being *Queen Mab, a Philosophical Poem: with Notes by Percy Bysshe Shelley*, beneath which is a single line quotation from Voltaire, six lines in Latin from the fourth book of Lucretius, and a line in Greek characters from Archimedes. No publisher is given, the imprint being "Printed by P. B. Shelley, 23 Chapel Street, Grosvenor Square, and the date 1813. It is a crown 8vo volume with title-page, dedication to Harriet Westbrook, and 240 pages of text with a half-title following page 122.

### A Proposal

FOR PUTTING

### REFORM TO THE VOTE

THROUGHOUT THE KINGDOM.

BY THE HERMIT OF MARLOW.

LONDON:

PRINTED FOR C. AND J. OLLIER.

3, WELBECK STREET, CAVENDISH SQUARE;

By C. H. Reynell, 21, Piccadilly.

1817.

A LARGE SHELLEY TITLE-PAGE



## The First Editions of Shelley

On the last page of the earliest issue is the same imprint as on the title, which was afterwards suppressed. Consequently such copies are of extreme rarity, and two immaculate, uncut examples of this issue have realised £166 and £168 respectively. Later issues, without the imprint, realise very considerably less, and are by no means rare.

Other editions of note are Clarke's Edition of 1821, the first published edition; and the editions of 1822, 30, and 1826.

Shelley's belief in vegetarianism brought about the issue of a second publication in 1813. This was a 43-page pamphlet in wrappers, entitled, *A Vindication of Natural Diet*, which was published at 1s. 6d., of which very few copies are now known. There is a copy in the British Museum, slightly imperfect, and other copies are in the possession of Mr. Forman and the Hon. J. Leicester Warren. Only one copy has apparently ever appeared for public sale, realising £83 in 1904.

In his bibliography Mr. Forman says: "I have not a very wide acquaintance with the literature of vegetarianism; but if Shelley's poor little pamphlet is its best thing, I fear the cause is 'in a parlous state.'"

Shelley's next published work, which appeared in the following year, is also of extreme rarity, only three copies being known. It is entitled, *A Refutation of Deism*, and consists of about one hundred pages in a slate-coloured wrapper. In 1891 a damaged copy realised £33, but otherwise it is apparently unknown to the sale room.

Nothing more was then published from Shelley's pen until 1816, when *Alastor or the Spirit of Solitude*, a nicely printed little volume in drab boards, was issued. In the original state a copy is worth from £25 to £50, but very frequently the original binding is replaced by one of calf, and the edges are cut, in which case the value drops to £5 to £10.

In the following year *A Proposal for Putting Reform to the Vote* was published, the author being given as the Hermit of Marlow. A mere pamphlet of sixteen pages, without wrapper, it is nevertheless highly prized, and though one hundred or more were issued, only four are now known, and until 1906 not one had appeared at auction for very many years. The copy sold in 1906 realised £132, and it is interesting also to record that Shelley's original manuscript of this pamphlet appeared in the sale room last year and realised £30.

Another pamphlet by the Hermit of Marlow is, *We Pity the Plumage, but Forget the Dying Bird: an Address to the People on the Death of Prince Charlotte*. No copy of this little work, however, is

known, though there is a reprint issued by Thomas Rodd, which can very easily deceive amateurs, and in some instances the words Reprinted for Thomas Rodd, 2, Great Newport Street, which appear at the back of the title, have been cut off. The reprint is by no means common, very few copies apparently having been issued, but it is not highly valued.

The year 1817 also witnessed the publication of the *History of a Six Weeks' Fasting*, a work, however, which is held in comparatively small esteem by collectors, the average auction price during the past eight or ten years being no more than £2 5s.

Of far greater interest and importance is the work *Laon and Cythna* published in 1817, though the title-page will be found to bear the date 1818. Almost before it had been properly published it was suppressed to enable certain alterations in the text to be made and for the title to be changed, and reappeared in 1818 under the title of *The Revolt of Islam*. The latter work is by no means rare, copies selling for sums ranging from £2 to £5; but a perfect copy of *Laon and Cythna* is highly valued, recent examples having realised from £10 to £30.

There are, however, a few copies of *The Revolt of Islam* with a title-page bearing the date 1817, one of which sold recently for £15.

*Rosalind and Helen*, a small work of under one hundred pages, in a slate-coloured wrapper, published in 1819, is not especially rare, and copies seldom realise more than £4 or £5. *The Cenci*, on the other hand, which was printed at Leghorn, Italy, in the same year, is very highly esteemed, especially when in the original boards, its value having increased very considerably of late years. Writing of this work in 1894, Mr. Slater places the value of a copy in the original state at from £5 to £6; but since then copies in this condition have sold for sums ranging from £20 to £70, while even rebound examples have sold for as much as £17 10s.

Shelley's famous drama, *Prometheus Unbound*, which he composed while residing in Rome, appeared in the summer of 1820. Most copies are in drab boards with a back label, and it is naturally in this state that collectors seek to secure the work. Its value varies according to its state, and it is by no means rare in the sale-room, several copies appearing for sale every season. Three copies, for instance, were sold last season, one in the original boards with the label realising £27, and the other two, one rebound in calf, and the other in morocco, going for £2 7s. 6d. and £5 10s. respectively.

*Edipus Tyrannus*, published in the same year, on

the first named, a volume of the first five copies  
sold in 1832. It is a small, neat, pamphlet of  
eighty-four pages, in blue wrappers. A fine, well-  
preserved copy, with the original title, is for sale  
at the Connoisseur's, where it is valued at  
£10.

*Hellas*, a volume of the first five copies  
sold in 1832. It is a small, neat, pamphlet of  
eighty-four pages, in blue wrappers. A fine, well-  
preserved copy, with the original title, is for sale  
at the Connoisseur's, where it is valued at  
£10.

*The Masque of Anarchy*, the former of which appeared in  
1822, the year of Shelley's decease, and the latter  
in 1832.

1822, the year of Shelley's decease, and the latter  
in 1832.

A first edition of the first-named, an unimportant-  
looking small 4to in blue wrappers, printed at Pisa,  
when in the original state is highly valued. Very few  
copies were printed, and recent examples have realised  
from £4 to £10, while in 1832 a presentation copy  
realised as much as £27. The *London* edition,  
which appeared in 1829, is comparatively  
unimportant.

*Hellas*, which was issued in brown wrappers, is  
valued at from £3 to £5, while *The Masque of  
Anarchy*, which appeared in 1832 with a preface by  
Leigh Hunt, to whom Shelley had entrusted the  
manuscript, is valued at about £1 10s. to £2.

## Laon and Cythna;

OR,

### THE REVOLUTION

OF

### THE GOLDEN CITY:

#### A Vision of the Nineteenth Century.

IN THE STANZA OF SPENSER.

BY

PERCY B. SHELLEY.

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ΔΟΣ ΠΟΥ ΣΤΩ ΚΑΙ ΚΟΣΜΟΝ ΚΙΝΗΣΩ.

ARCHIMEDES.

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LONDON:

PRINTED FOR SHERWOOD, NEELY, & JONES, PATERNOSTER-  
ROW, AND C. AND J. OLIVER, WELBECK-STREET.

By B. McMahon, Bow-Street, Covent Garden.

1818.

REPLACEMENT OF THE SUFFRAGED LAON AND CYTHNA."







HOUSES AT THE DOOR OF A DESERT

BY J. C. GILBERT

FROM THE COLLECTION OF THE

LIBRARY OF THE UNIVERSITY OF CALIFORNIA



## THE CITY OF HEREFORD

Written and Illustrated by Leonard Willoughby

ONE of the most ancient and interesting cities in the United Kingdom is Hereford. At the time when most of our present large towns were little more than insignificant villages, Hereford was not only a city, but also a fortress of considerable importance. Hereford to-day is a charming, peaceful city, washed by that beautiful river, the Wye, in connection with which stream the city's present name originates. It appears to have had various names in the earliest times, such as Trefawydd, meaning the "place of beech trees"; or again, Caerfawydd, the "place of fir trees." In Saxon days it was known as Fernley or Fernlege, owing to the luxurious fern growth around the city. The probability of the origin of the present name is, that a company of people migrated from the old inhabited place of Kenchester, owing to its destruction, and seeking a site to build a new habitation on, selected a "ford" by the river Wye. Thus it is that various suppositions are put forward regarding the exact meaning of Hereford, some suggesting that it meant "Here I ford," or "Here is a ford"; or yet again, Heardeford, or "ford for cattle." But I am inclined to think that the true meaning is "Army Ford," as in Anglo-Saxon days the city was the capital of Mercia, and

was fortified by walls and gates, and naturally contained a garrison. Over this ford the army no doubt frequently crossed and recrossed, for in those days conflicts with the Welsh were frequent and fierce, and the city anything but a peaceable one. The city walls were built by order of Queen Ethelfleda, the daughter of King Alfred, as the inhabitants—then Saxons—were never safe from attack from those living in the district around. One of the most beautiful features of the city to-day is the Cathedral, which stands in its midst. The original structure was demolished nearly one thousand years ago. The

present one dates from about 1030, or rather, I should add, the present building contains the germ of Bishop Athelstan's edifice, for it suffered much in 1055 at the hands of the Welsh, when Iestyn Iestyn was murdered within its walls. For nearly thirty years after this it remained a ruin, but in 1079 Bishop Robert de Limesbury commenced its reconstruction. In 1148 the north transept was built, the original centre tower was added in 1230-50. Additions were made in 1453-74, when the Stanbury chapel was annexed, and



THE CITY OF HEREFORD

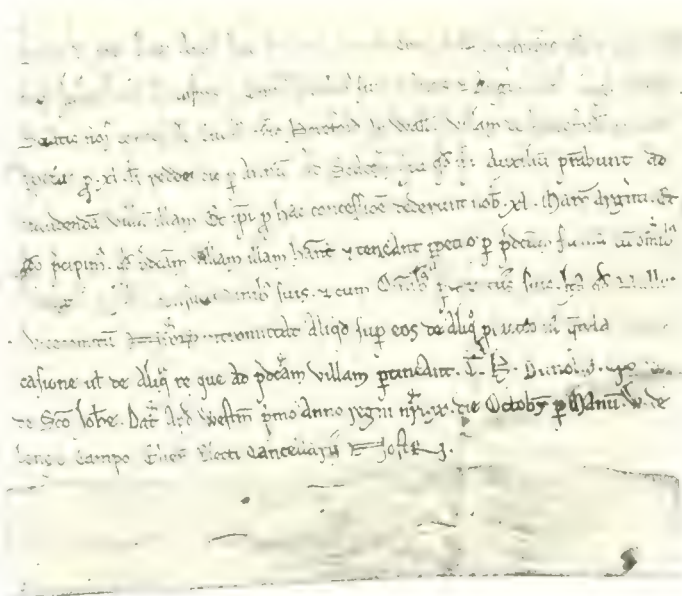


GREAT SEAL ATTACHED TO ROYAL CHARTER OF 1071

with the bishop's cloister and the college of vicars. Bishop Booth in 1530 built the north porch, while, coming to later days, the last restoration of the Cathedral commenced in 1840, and still continues. It is contended by many that the See of Hereford is the oldest in the kingdom; at any rate bishops resided here in the sixth century, and there was an ecclesiastical council held here in 544, which was attended by a Bishop of Caerfawidd (the ancient Hereford), and summoned by Archbishop Caerleon. The Cathedral to-day, though somewhat smaller and not so decorative as those of Worcester and Gloucester, has a grandeur of its own unapproached by either of these others. The great central tower with its wealth of half-flower ornament, the lofty transepts of noble proportion, the massive Norman piers and quiet cloister,

have a wonderful sense of dignity. Though it is not possible for me to describe in detail the many beauties of the interior or the interesting tombs, owing to this article being devoted to describing the treasures of the Corporation, still I cannot pass away altogether from the subject of this glorious pile without alluding to the beautiful choir stalls and misereres, Gilbert Scott's wrought-iron screen, the shrine of St. Thomas of Cantilupe, the crypt, and the

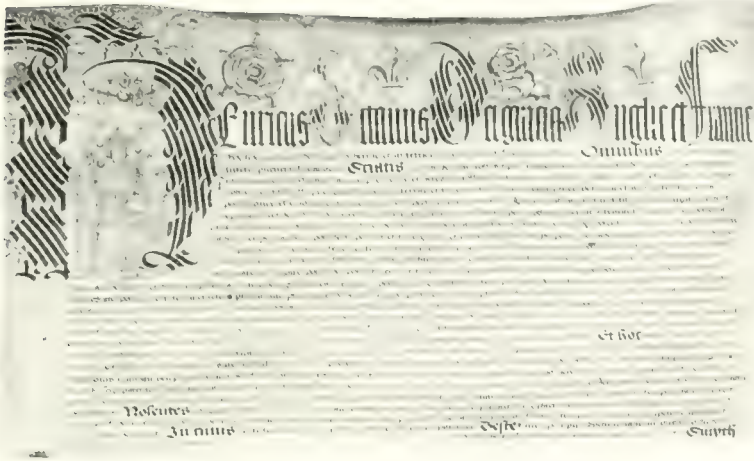
wonderful library, where the volumes are all attached by chains to the cases. These, together with the exquisite stained glass in the windows, and the curious old Norman font the latter being 32 ins. in diameter and ornamented with the mutilated figures of the twelve apostles—are intensely interesting; but that which attracts universal attention is the remarkable



ROYAL CHARTER, 1071



## The City of Hereford



KING EDWARD'S CHARTER

map of the world, placed in an oak case, and fastened to the north wall in the south aisle of the choir. This map represents the world within a circle, with Jerusalem as the centre. It was drawn in the thirteenth century by Richard de Haldingham and Lafford, whose real name was Richard de la Battayle or de Bello. It has many curious emblems of animals, birds, and fishes pictured upon it, and is altogether a most remarkable work.

Sketching in briefest form the principal historical points connected with "Ye ancient citie of Hereford," I will start from the time when Earl Algar in 1055 joined Griffith-ap-Llewellyn, leader of the Welsh, and came with their combined forces against the city, burning the Cathedral of St. Ethelbert, and slaughtering seven canons and five hundred citizens, taking on their retirement the sacred relics from the Cathedral. Earl Harold pursued Algar and dispersed his army, after which he fortified Hereford with a deep ditch, gates and locks. When he became king, he made the castle his royal residence, and gave shelter to his elder brother, "Tostig," who repaid the hospitality by murdering the whole of Harold's attendants residing in the castle, and immersed their mutilated limbs in the liquor which had been provided for a grand public entertainment. The Welsh were responsible for great damage to the city, but the men of Hereford were ever and are still noted for their bravery, and in ancient days they claimed the right and

privilege of forming the van of an advancing army or the rear-guard of a retreating one.

In 1080 William the Conqueror established a "mint" here for coining the king's money, while the citizens were compelled to pay a yearly tribute of £60 in silver, this being at the rate of £1 for every house

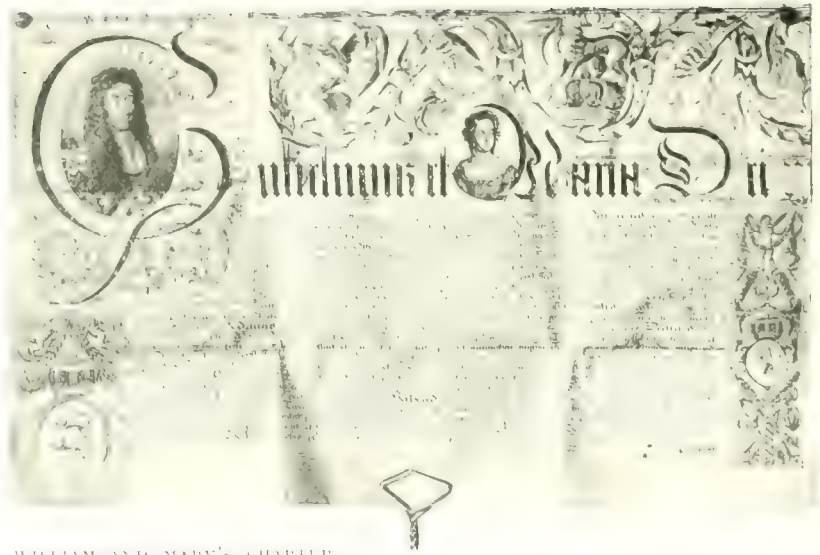


SILVER-HEADED CITY STAFF



QUEEN ELIZABETH'S CHARTER

standing within the city walls. At the same time the citizens of the city and the king of the city, which was the city of the king, that, after many wars, pillage, and destruction, the king of the city, William I. of England, the first of the House of Normandy, in the year 1066, for three years, when the king of the city, King Stephen, who sat crowned in the Cathedral during the service of the king, 1147. After this the King departed, ordering that part of the city, lying on the south side of the river should be burned and destroyed, so that no cover could be afforded for an army advancing against the place. In 1180 the rights and interest



WILLIAM AND MARY'S CHAPTER

of the city were sold by Richard I. to the inhabitants, on condition that they "surround the city with walls, and pay the King a yearly rental of £40." This rental was afterwards sold by King Charles II. to



THE GREAT SEAL OF THE CITY OF LONDON, THE SEAL OF THE MERCHANTS' SEAL

## *The City of Hereford*

the Merchant Taylors' Company, and is still paid by the authorities of the city to this company. At the battle of Lewes in 1264 the King and his son were taken prisoners, and confined in Hereford Castle. During this time the young prince obtained leave from the governor to exercise his horse without the city gates, on a part of the open country called the "Widemarsh." Artfully persuading his guards to ride races against each other, he waited patiently

Cross, near Hereford, was fought, when the Red Rose party were defeated. After this battle Owen Tudor, husband of Catherine of France, and step father of King Henry, was brought to Hereford and beheaded. During the Civil Wars between Charles I and his Parliament, Hereford was besieged three times. The city remained in the hands of the loyalists; but in 1643 it was again besieged. It appears that at this time the city walls were in need



THE "SILVER SWORD"

until their horses were quite blown, then made his escape by riding away as hard as he could on his own fresh horse to Holmer Hill, where he was met by his followers.

During the time of Edward I. the wages paid to the labourers engaged on the castle were "three halfpence a day"! In 1326 Edward II. was deposed by the "She-Wolf of France," Queen Isabella, who then hanged the Earl of Gloucester outside Friar's Gate, at a height of 50 feet from the ground, his head being ornamented with a crown of nettles. Edward III. with his son visited Hereford on the occasion of the consecration of the Black Friars' Monastery, and was accompanied by three archbishops and a large body of nobles.

In the Wars of the Roses, the battle of Mortimer's



THE "STEEL SWORD"

repairing in several places, and the governor of the city accordingly issued warrants or summonses to workmen outside the city walls, ordering them, under his authority, to enter the city and do the work required. Several of these warrants were obtained by the army surrounding the walls, whereupon Colonel Birch, disguising a number of his men as labourers with tools, obtained admittance to the city on showing their warrants. No sooner were they within the walls than they promptly killed the guard and kept the rest at bay till the remainder of the army, hidden close at hand, were admitted across the drawbridge by their comrades already within. The victor then took from the town, which he quickly captured, money and plate to the value of forty thousand pounds. Two years after this were



Gules with three lions pass. gard.  
The second quarter quarterly divided  
by a bend sinister argent; upper left  
quarter quarterly divided by a fess  
argent; lower right quarter quarterly  
adorned with sup-  
amphant gard. argent, collar'd  
with a chain guardant. Crest,  
A bent arm holding a sword.

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—

of forty marks in mortmain, while Elizabeth in 1597 granted a charter confirming all previous ones. James in 1619 did the same, and in his reign he granted a charter to "elect a discrete man" as chief steward of the city. In 1682, on April 28th, the governing of the city was vested by charter in the hands of the chief steward, the mayor, the chamberlain, the aldermen, the town clerk, and the common council.



THE COPPOLA, DON SILVER MACES

erect proper, tilted and pommelled, or, and in a scroll beneath: "Invictæ fidelitates premium."

Of the various charters granted to the city the one granted in 1117 by Henry I. to the Bishop of Hereford to hold a three days' fair was one of the first, though the oldest charter preserved by the Corporation is Richard the First's, granted October 9th, 1189. Other charters are those of King John in 1215, Henry III. in 1260, Edward I. in 1298. Up to the year 1382 the chief magistrate of the city was called the Bailiff, but the title was then changed to that of Mayor. Henry IV. confirmed all previous charters, while Henry VI. in 1455 and Edward VI. in 1463 both granted charters. Henry VIII. in 1536 granted a license to purchase to the annual value

In Elizabeth's reign it was laid down as an order that the aldermen and counsellors should wear scarlet and munday gowns and tippets on all official occasions, or when attending at the Cathedral, under a penalty of twelve pence. William and Mary's charter, 1690, for holding a three days' fair, has attached to it the great seal of England for that time, and this one is pronounced to be the most perfect seal in existence sent out at this date.

William III. granted a charter in 1697 to remove all doubts and controversies, confirming the charter of James I., and this remained the governing charter of the city till the passing of the Municipal Reform Act in 1835. On the Acts of Parliament passed, one obtained by a private company for lighting the city







## *The City of Hereford*

with gas at cost not exceeding oil, was strenuously opposed by the citizens, especially those engaged as tallow chandlers. It was even suggested that if the city discontinued using Russian tallow there would be no sailors for the Navy, and we should be invaded. Five years after this the city was illuminated by gas, viz., in 1826. The old customs and manners of the inhabitants of Hereford in the early days make quaint reading, and I only regret that space forbids

ten shillings on the land and house. Hereford was always well governed, and commanded great respect from other cities and counties around, and the laws and customs of Hereford were much sought after as a guide. Bells were rung on special occasions, one of which was for preventing vagrants and night walkers from remaining in the city "beyond a certain hour." As regards protection from fire, in the time of Elizabeth it was ordered that the mayor and each

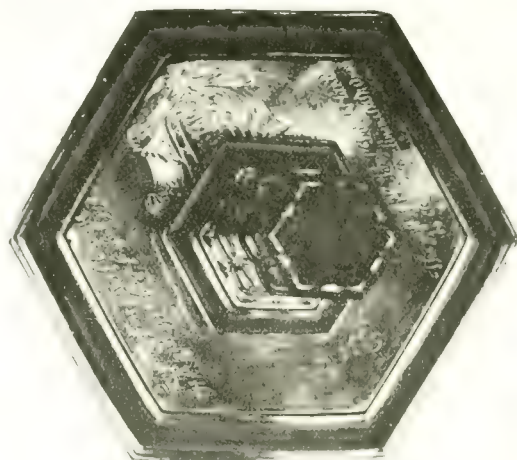
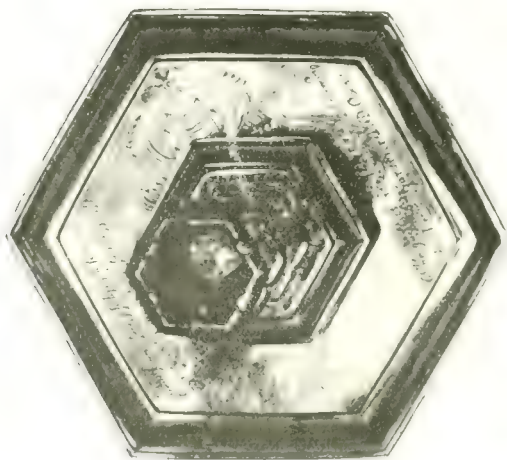


MAJOR'S GOLD BADGE AND CHAIN

me giving a full description of them. But one or two I may briefly mention as being of special interest. In the days of Edward the Confessor, when there were only 103 tenants settled within the city walls, no one was allowed to sell his house without the consent of the officer of the Crown, who then received one-third part of the price given for it. All tenants gave personal service for three days to reap wheat in August, as the sheriff might appoint, and by the same authority had to gather hay for one day during the season. Whenever the king hunted in Haywood Forest, every lord and knight had to provide one man to assist in taking game. If a burgher died serving in the Army with his horse, the king had the horse and arms; but if he served without a horse, the king took

of his brethren should have three bucket or leather apiece, and every one of the common council two, and every other inhabitant one. Every ward of the city was to provide a ladder of from twenty-four to thirty rounds, to be in readiness when required. This was naturally a very inadequate arrangement for the protection of houses which were chiefly built of wood.

Up to a century ago Hereford was full of delightful half-timbered houses, and in the centre of what is now High Town stood a Market Hall—a grand old building, with richly carved gables. Along the side of the square were a number of old houses known as Butcher's Row. Of these all that remains is the end tower, which forms a most picturesque



THE TWO SILVER CANDLESTICKS

the city of Hereford. Its exchanging table and city seal, which date to 1624, and the patch, which is a patch of the same date, and the three other objects within, are all worthy of notice. As regards the interesting buildings in the city or county around, I must refer my readers to the local guide book, or rather Mr. Carless's work on the

city of Hereford, which are carefully guarded within the city of Hereford. I must also express my indebtedness to Mr. Joseph Carless, Town Clerk

of Hereford, for his great courtesy in granting me facilities to inspect and take photos of these valuable objects. I have also to thank him for his assistance and his papers on the Hereford city insignia and plate, and various other objects connected with the city, in all of which he has ever taken so deep an interest. Of the insignia and plate belonging to the city, the following comprise the collection: The staves and badges, the silver maces, the large State sword, the steel sword, the Tomlins cup, the two Gardner candlesticks, the city seal, the gold badge and chain, the Cam cup, 36th Herefordshire Regiment

## *The City of Hereford*



cup, the rose-water dish and ewer, Hereford Friendly Society cup, statute merchants' seal, bailliff's seal. Recently, however, the Corporation have received a most valuable addition to their plate from the Herefordshire Militia. This old and gallant regiment, which for some inexplicable reason has recently been disbanded by order of the present Radical Government, as part of the scheme whereby fresh experiments with the British Army are to be made, have



in the meantime handed over to the city authorities their regimental plate, with the understanding that if the regiment were revived the plate was to be returned—a very remote contingency, I greatly fear.

The foregoing together with the church plate, the Friendly Society cup, the statute merchants' seal, the bailliff's seal, the rose-water dish and ewer, the Hereford Friendly Society cup, the Herefordshire Militia plate, and Hereford is much to be congratulated on its possession of such valuable property. In the meantime

THE CITY OF HEREFORD AND THE HEREFORDSHIRE MILITIA



the great respect was in this respect, and the people should feel not only justifiable pride, but also a very proper appreciation. Alas! this I find too often is a matter of but little interest to the people, and yet the English are, unlike the Scotch people, who take a real interest in all their belongings, be it plate, valuables, property, or anything else.

The maces were originally held by two porters either side of the doorway leading to the old Town Hall. They are silver-headed ebonised staves, and

compartments, divided by demi-figures terminating in foliage, are the rose, thistle, harp, and fleur-de-lys severally crowned, and between the letters C. H. R. On the foot knops are engraved sprays of rose and thistle, and on the bottom of all the arms of the city. These were presented to the city in the reign of Charles II. by Lord Chandos. The only mark is the maker's, F.G. in a shield, with a cinquefoil in base. The large State sword, known as the "Silver Sword," is 52 inches in length, with a blade 37 inches and a cross guard 12 inches. On the pommel are



BERKSFORD FRIENDLY SOCIETY'S CUP

have on them the city arms. The object of these long staves was to hold them crossways before the doorway to prevent any unauthorised person's entry into the sacred precincts. These are now borne before the macebearers when the Corporation appear in procession. The porters in those early days wore uniform, and wore on one arm one of the silver maces. The heads are shield shaped, 3½ in. by 2½ in., having the arms (ancient) of the city. They are not hall-marked, and thus it is difficult to establish their exact date. However on the back of one is engraved "1583 Ex dono Mayoris Thomas Davis," which dates it to Elizabeth's reign. The silver maces, of which there are four, are exactly alike, and 25 in. in length. The cushion flat plate at the top is decorated with acanthus leaves in relief, as is the oval arm. Pound the head in four

emblematical figures of law and justice. The date is 1677, and there are roughly cut the letters S.A.H., A.C., V.M. This was given to the city by Mr. Paul Foley, M.P. for the city, and afterwards speaker of the House of Commons. The "steel sword" was formerly used on occasions of mourning. The hilt and pommel are of bronze and bear traces of original gilding. The blade is of the Elizabethan period. The quillons are flat and curved at ends, and on one side is engraved, "Maior Civitatis Herefordiæ." The pommel is heart shaped, and has a shield of the royal arms—France modern and England quarterly—and on the other side the city arms. The grip is ebony, with a silver-gilt scalloped and beaded band of Elizabethan date. The city seal is of silver, and was given by Thomas Giers, sergeant at law. It is circular, 2½ inches in

## *The City of Hereford*

diameter, and bears within a laurel the city arms. The arms were granted in 1645. The gold badge and chain is dated 1876, the badge being presented by Mr. Alderman Bosley, the then Mayor. The fifteen circular gold medallions and links were given by as many different gentlemen connected with the city and diocese. They have crenellated edges, and

122 and "STEDM RE" and "AL" and "N" and "APD' Hereford." The affixing of this seal of the Sovereign to a bond of record under the hand of the debtor made such bond indefeasible on default, and execution could be awarded thereon without any further process. The bailiffs seal is circular, and was used before the constitution of the first mayor,



THE "ARM" CUP

each link is charged with an upright crossbar with trefoil termination. The centre medallion imprint bears the city crest, while those on either side bear the shield of the See of Hereford and the shield of the Dean and Chapter of Hereford. The remaining twelve have modelled representations of the six distinctive products of the district—the apple, the hop, the mistletoe, the pear (blossom), wheat, and the oak (acorn). The statute merchant seal of Edward the First's reign, and is 1½ inch diameter. It bears the King's crest, with a lion of England in base between two triple towered castles, the crown surmounted by a star and the other by a crescent.



THE "TOMLINS" CUP

1382. It is 1½ inches in diameter, and is an early example of the fourteenth century. It bears the city arms, with an octofoil and incurved sides. The seal of the great seal attached to William the Marshal's charter, dated 1201, depicts the King and Queen both seated; both are crowned, and rest their feet on tasselled cushions. The shield of the King, and the shield of the Queen, are set upon a large orb surmounted by a cross, which is supported by a pair of lions. The King wears the collar of the garter and holds in his right hand a sword. In the left hand of the Queen is

the counterseal depicts the King and Queen enthroned. The King in Roman armor, with a sword and a spear, and a sword flowing down his back, holding in his right hand a sword inclined downwards. The Queen, slightly in advance of the King, has her head turned three-quarters backwards, looking towards the King. In the space between the horses is a view of London, the Thames, Southwark, and the bridge over the river. The legends running round the seal are, "Gulielm III et Maria II Dei Gra Ang Fra et Hib Rex et Regina Fidei Defensores"; and on the counterseal, "Gulielm III et Maria II Dei Gra Ang Fra et Hib Rex et Regina Fidei Defensores." Of this remarkable seal the chief engraver of the late Queen Victoria's seals wrote: "It is the earliest good impression of this particular seal that I have met with, the impressions of which are comparatively rare, although I have met with others at Gloucester and in the Diocesan Registry of your city. Your impression is by far the most perfect, and hence the most valuable."

In writing these histories of the treasures of the various corporate cities and towns of England, I

become more and more impressed with the extraordinary amount of absorbing historical interest there is attaching to each separate place. We hear much of education in these days: controversies wax heated over the subject. Still I venture to think there is one part of education which is always overlooked, and that is, *local* history. Seldom is there any attempt to instill into the minds of the rising generation the story of their county or town. The result is that, while they may or may not have a smattering of English history generally, they are certainly blindly ignorant of a word of the history of the ground on which they are born, and will probably live all their lives. If, then, every inhabitant of Hereford knows by heart the history of his intensely interesting city, which I suppose he does, he appreciates the romance attaching to it, and loves and venerates it accordingly. Situated as it is on the borders of England and Wales, in the lovely valley of the Wye, and in the most sylvan of our beautiful western counties, it is one of those old-fashioned border towns, washed tenderly by that charming stream which finds its origin in the high blue hills of Wales. It is, indeed, a fascinating spot.



THE HEREFORDSHIRE REGIMENT CUP







PORTRAIT OF A LADY

BY J. C. LEWIS. AFTER SIR J. LAWRENCE

**The Age of Mahogany: being the Third Volume of "A History of English Furniture," by Percy Macquoid (Lawrence & Bullen) Reviewed by Haldane Macfall**

THE third volume of Mr. Percy Macquoid's sumptuous book upon old English furniture is completed, and again one's first sensation is that of gratitude to the author and publishers, and to the owners of pieces who have permitted their reproduction, for the great benefit they have rendered to students and collectors by preserving for us such handsome records of these supreme examples of a craft in which Englishmen were unrivalled. It is impossible to exaggerate the necessity of this work to collectors—it does the author credit that he should have spent such industry upon the undertaking, and the publishers as much credit for having had the courage to set it before the public in such unstinted fashion. It is certain that no one concerned with the publication will have cause to regret it, for no collector nor dealer can pursue his respective hobby or traffic without these volumes; and a library lacking them suffers a serious void.

I will not say that they could not have been better done. Mr. Macquoid lacks high literary gifts; he possesses a mine of facts, but he marshals them in scattered fashion. Fortunately he states what he has to say in simple form—and what he has to say is the outcome of deep and wide knowledge of his subject. At the same time his industry would have borne an even richer harvest had he been more orderly in the marshalling of his facts—and even more had he arranged his superb illustrations with more relation to his text. An illustration loses greatly when one has to turn back or forward to find it, instead of seeing it as we read—especially in a large and ponderous tome. The appearance of his page would have gained by placing his illustrations at the top of the letterpress, and the reading would have been vastly more pleasant and useful: whilst dates set below each piece, and a line to point out what are not the original parts, would have enhanced the value prodigiously. And, to be done with fault-finding now and at once, it is a pity that Mr. Macquoid shows here, as in his other most valuable volumes, a too great preference for princely pieces and unique and out-of-the-way specimens which, whilst they certainly need to be recorded, leave a somewhat too partial impression of the English furniture of the sixteenth-hundreds. But faults these are, and should and could have been avoided. For Mr. Macquoid has really done more to present us with the evolution

furniture as it developed from decade to decade, and whilst he has done so with astounding research so far as the princely and richer specimens are concerned, he would have given a fuller sense of the evolution of the furnishings of the real English home had he made the more ordinary pieces of the day take a part, nay, the most important part, in his handsome pageant. But let me hasten to say that for the rest we must give him unstinted praise, alike for the lavish generosity of his illustrations, for the remarkable beauty of their presentment, and for the untiring industry and wide knowledge that he has brought to a business that demands infinite patience for our instruction.

The man who stands supreme to-day as an authority upon English mahogany is Mr. Clouston; but it will rob neither Mr. Clouston nor Mr. Macquoid of a leaf of their bays to say that from henceforth the works of each are needed as complement to the other. Indeed it is quite extraordinary how little, considering the ground they have had to cover, the one conflicts with the other. And I would advise the student to come to the survey of Mr. Macquoid's volume from the start, in the spirit which the writer demands, as a study in the evolution of the forms and styles that make the great mahogany age of English furniture an achievement unsurpassed by any other nation for beauty and purity of design, and for perfection of craftsmanship.

One suspects that Mr. Macquoid has held back from giving more complete unity to his scheme from a too anxious desire not to poach upon the preserves of other writers, yet one cannot but regret that he had not had some trawl of the pocket net, and used the net a little more. After all, in research and history, fishing is the healthiest form of recreation.

It is perhaps not so long that this volume on Mahogany may have as wide an influence upon the manufacturers of furniture as the preceding volumes on Oak and Walnut, for mahogany had not so wholly fallen out of favour. That the vogue for old English furniture had set in long before Mr. Macquoid wrote a line of this work we all know full well; but it is pleasant to see that the book upon Walnut I marked at once upon the manufacturer's shelves, though it seems but yesterday that it appeared. Had the author and publisher been more aware of the fact, they would have done more to make it



## *The Connoisseur*

the designs have raised the standard already. They have done much to increase the beauty of the English home to-day. For the influence of the Victoria and Albert Museum has not been confined to the collection of old furniture; the illustrations have been so valuable in the design of the newest forms

of carving so distinct and clearly shown—that they have undoubtedly affected the craftsmen in the great factories, and maker after maker has turned to the production of copies which prove not only a vastly increased taste amongst the public and a greater taste in the makers, but that the ancient skill of



FIGURE 1. A CABINET OF THE 18TH CENTURY. (DESIGNED BY H. P. G. DEAN, 1888.)

## *The Age of Mahogany*

England's joiners and cabinet-makers is not even in decay. It is for this reason that one regrets the absence of a larger number of ordinary pieces from Mr. Macquoid's lists—for I notice that it is just the beautiful examples of ordinary pieces in the Walnut book that have been most freely drawn upon by the makers—and for obvious reasons. Above all, Mr. Macquoid must be numbered amongst the very leaders of that small band of men, the publication of whose research has chastened the hand and eye and mind of a generation that was going headlong into that hideous debauchery of forms known as the Art Nouveau—the worthy and hump-backed child of the age of bamboo furniture, of the painted tambourine, and the be-ribboned olive-oil bottle—of those hectic years when one daily expected to see the sardine tin appear, Aspinall enamelled, as a salt-cellar or a casket. It was bad enough to watch the vicar's daughter enamelling the old Saxon furniture. I know one who aspinalled a rare old Japanese bronze. But

the Art Nouveau was a nightmare that startled even the vicar's daughter, and only third-rate hotels now stable it.

It is a nice question at times whether Mr. Macquoid does not lay too much stress on foreign influence. It is quite true that the French Regency during the infancy of Louis XV. affected our great mahogany period—as it created Louis Quinze design. But it has always seemed to me that Chippendale, in spite

of this, was even more a true child of the Queen Anne period, and a more child of William and Mary's days. However that may be, the Louis Quinze did, to considerable extent, affect the English design, only, as Mr. Macquoid truly points out, to be chastened and purified at its immigration by the English taste, its good sense, its homogeneity, and the absence of its excessive ornament by that exquisite carving in the mahogany itself that raises the reputation of the Chippendale years. It is a pity that the attention of the English designer has been too much attracted to the French Regency style, and that Mr. Macquoid's list of rich pieces is so small.



Mahogany display cabinet

Chippendale style, 18th century

foreign influence to the hilt :  
it is nearly so marked as is the normal  
from English Queen Anne already estab-

It is pleasant to find the author giving a right and  
English craftsmen of the mahogany  
Europe. We English are afraid to praise.  
Mr. Macquoid brings mahogany up to about 1750

I think, an excellent new division—separating  
from the samwood period with  
which it so largely mixes in the second half of the  
century. But it is a very nice question whether the  
rooms of Hogarth's day were not as bare as the  
artists represent them in their pictures. As a matter  
of fact, comfort in the ordinary home was but of the

most interesting kind. At the same time, an artist's repre-  
sents a room from pieces of furniture that he likes, even  
if he do not employ his own belongings by preference.  
The volume conveys not only a handsome idea of  
the best furniture of the day, but it qualifies what  
might thus become a false impression of sumptuous-  
ness in the ordinary home by giving a clear and  
good picture of the manners and habits of the time,  
which adds greatly to the interest of a fascinating  
book.

It should not be omitted amongst the smaller  
details that Mr. Macquoid's quotations from con-  
temporary comments on furniture and customs and  
habits are of the happiest, being delightfully illumi-  
nating and convincingly to the point.



FIG. 1. A MAHOGANY TABLE.

FIG. 2. A MAHOGANY TABLE.









## Straw Marquetry : its Genealogy and Systems By A. F. Morris

THE oft-quoted truism anent history repeating itself has a far-reaching significance, bearing practically on every detail of life. Last week I was constrained to examine the intricacies of decoration on a lady's coat by happening to notice that straw braid was a feature of the trimming: this recalled to my mind a paragraph from some correspondent to *The European Magazine*, which concluded with the exclamation, "Straw, straw, everything is ornamented with straw!" This was about a hundred and fifty years ago; the utilisation of straw, however, for decorative as well as practical purposes can be traced back much earlier on the Continent.

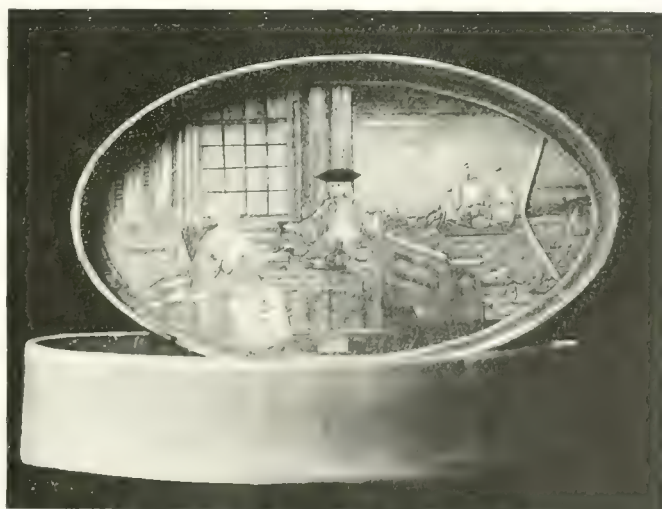
In England we hear first of a Mrs. Isabel Fenton, of Beeston, Leeds, inventing the working and plaiting of straw in the time of Charles I. A patent was granted in the States to a Mrs. Sybilla Masters, of Philadelphia, in the eighteenth century, for her special kind of straw plaiting. "Straw-work was vastly fashionable that year, 1783, and in England, under the protection of the Duchess of Rutland, straw work became the rage," writes the author of *Two Centuries of Costume*. Even coats were made of straw, or rather were made of sarcenet or linen, profusely embroidered in straw applique, and the industry of straw

braid making afforded the indigent gentlewomen of that day a "pleasant employment."

When, during the Napoleonic wars, many French prisoners were installed in England at Norman Cross near Peterborough, Porchester Castle and Edinburgh Castle, they introduced the art of straw marquetry, and during their confinement executed perfect marvels of craftsmanship. Straw-plaiting was then an industry at Stilton and Yaxley. The workers in those villages found their trade considerably interfered with by the output of straw plaits from the Norman Cross prison, and lodged a protest against the rival trade. This led to smuggling of the necessary straws and grasses required for the "nicknacks" made by the prisoners. Long after they returned to their native land there lived an old dame near Peterborough who used to visit the barracks. She was to all appearance very stout, but alas for the wiles

of her sex, she was a "woman of straw" when she went, and returned a "cannon of iron."

By this somewhat belittling title does the writer of the account at that date of a trip to Peterborough describe the fine artistic gems executed at Norman Cross. This account is, however, interesting, and I quote a few lines:



THE STRAW MARQUETRY PIECE, NORMAN CROSS, 1814.

THE STRAW MARQUETRY PIECE, NORMAN CROSS, 1814.

THE STRAW MARQUETRY PIECE, NORMAN CROSS, 1814.

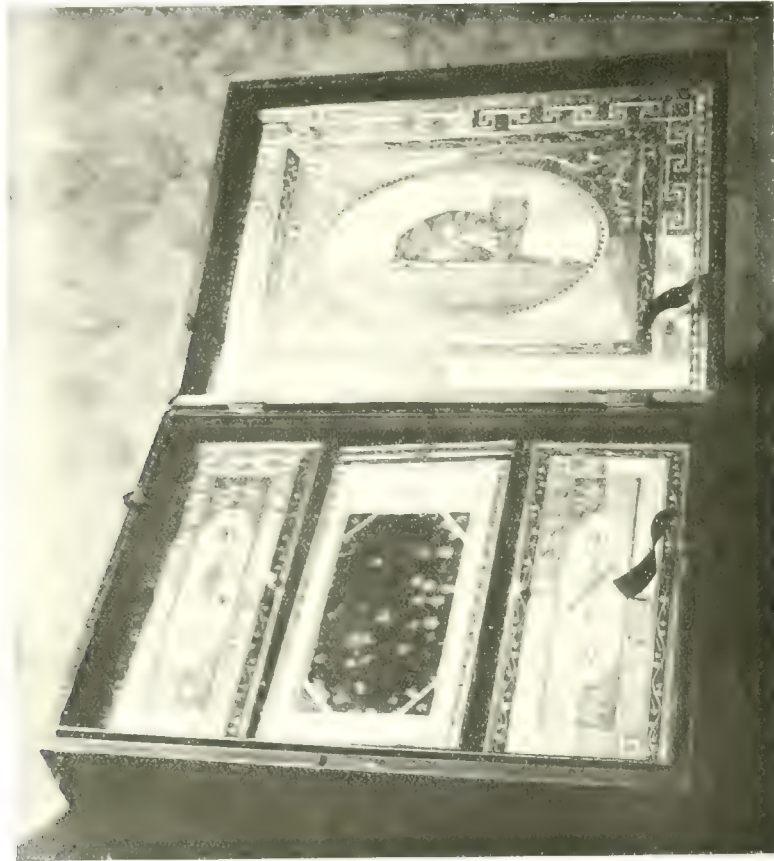


...the ... of the Norman Cross ... the ...  
... the ... of the Norman Cross ... the ...  
... the ... of the Norman Cross ... the ...  
... the ... of the Norman Cross ... the ...  
... the ... of the Norman Cross ... the ...  
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... the ... of the Norman Cross ... the ...  
... the ... of the Norman Cross ... the ...

As in addition to the straw marquetry and bone-carving these clever Frenchmen executed, they also

we in England are indebted for examples of an art allied to craft, which, within their limitations, are as beautiful as anything that has been made by man.

Collectors of straw marquetry are as few as the good specimens are scarce. J. E. Hodgkin, in his *Rariora*, describes in glowing terms the *articles de Paille* included in his collection. "There is," he says, "in this humble material when artistically treated a semi-transparency more chastened than that of translucent enamel, a brilliancy without a



STRAW MARQUETRY BOX

THE PROPERTY OF MRS. LODGER, PETERBOROUGH

taught their language and fencing to all and any who desired to learn, it is recorded that some left England as much as 20000 the richer.

For my account of the Norman Cross Barracks differs materially from the description in George Borrow's *Lavengro*, where he draws a miserable picture of the overcrowding, ill-feeding and unsanitary arrangements of Norman Cross, and relates how the prisoners, with their heads sticking out through holes they had made in the roof to get light and air.

Whichever is the true picture drawn, one thing is in, to the industry and ingenuity of these prisoners

glitter less fatiguing to the eye than that of burnished glass or metal," and goes on to assert that "the acquisition of these articles gave him more pleasure than any others."

Very little is known of the origin of the art. In its primitive state it seems for the most part to have found expression in the mats which were thrown upon the floors of the French chateaux before the luxury of wood block floors was known, and the kings of France took their repasts with their nether limbs tucked into a bottle or case of straw handsomely decorated; in fact, "*estre dans la paille jusque au ventre*" was a saying to express the wealth of a family.

## Straw Marquetry

Havard states that straw played an important part in the construction of the furniture of the 14th, 15th and 16th centuries, and old records contain the account of a nun of Thionville who made a table cover in straw of various colours, the ground imitative of satin damask of part lemon colour, part crimson, and with the Greek key pattern plaited in as a border. In the *Journal Général de France*, December, 1782, is included the history of a nun of Lasson, opening a shop for straw articles like "table à l'Anglaise, commodes pour damne, fans, sacs, shuttles, boxes,

straw marquetry originated from, viz., the East. I am driven to this conclusion by the unmistakable evidence of Chinese influence in the shapes and decoration of many examples I have seen. Boxes covered with straw are made to this day in Japan and China, and probably in the 16th and 17th centuries stray specimens found their way to Europe, and there inspired the makers of straw mats and chair seats to a more decorative and intricate branch of their craft. The French have always been noted for their skill as carpenters and cabinet makers; their

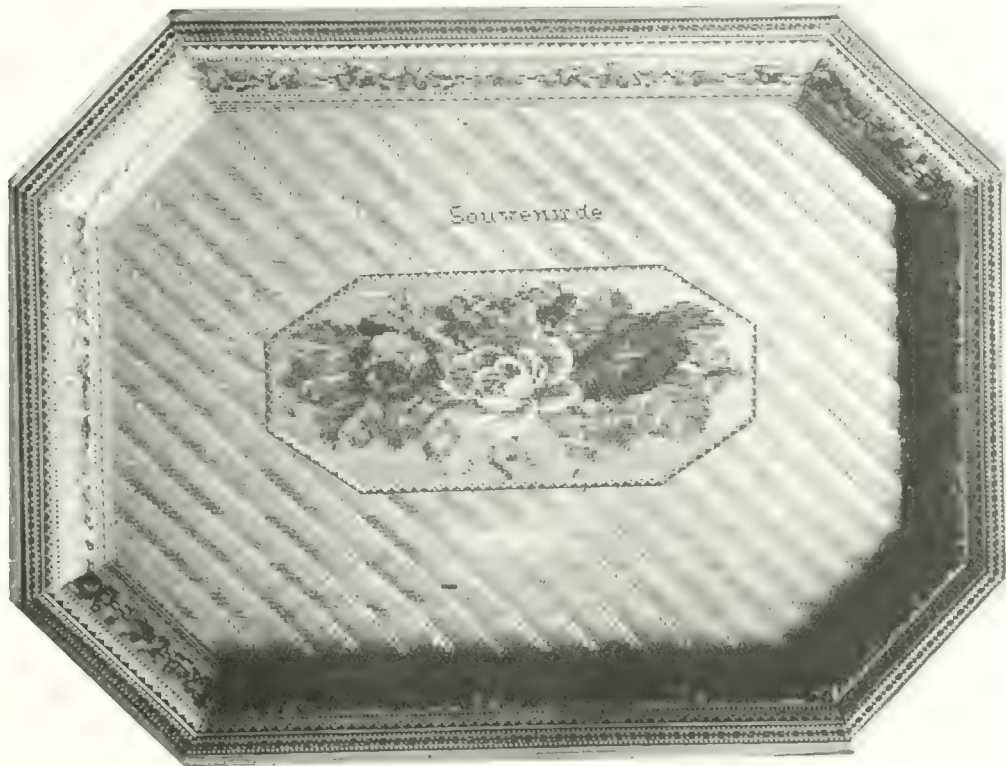


PLATE I. FROM THE HON. MRS. SARGENT WEST'S COLLECTION.

tables in relief, and screens." In this same pamphlet, January 13th, 1785, a sale at the hotel Bullion is announced, in which bureaux and corner cupboards, covered in coloured straw, arranged in floral designs, and ornamented with bronze mounting and marble tops, were included.

Earlier than this, 1759 to wit, Sister Chervain, of the Rue Tiquetonne, pretended that the boxes, lined with bergamote, communicated a bitterness to the contents contained therein, and so lined her boxes with the straw of China, worked in different designs, imitating the flowers and ornaments which the Chinese employ; also she had some boxes decorated in French and Flemish designs.

This is the only reference which gives a hint where

inlay work was only excelled by the Dutch, and curiously enough it is the Dutch and French that seem to have worked the most in straw marquetry. Miniature furniture was all the vogue in the eighteenth century, and, therefore, it is not surprising that the idea of decorative application of straw to such "Bibelots" was eagerly seized upon. Wooden veneer, in fact, was replaced by flattened and coloured straws, and small cabinets, caskets, bonbonnières, plaques, and even rings and necklaces were covered with straw. Ascription of the countries from which entered the specimens now to be had is not difficult, as the character of the decoration varies largely, and a careful study of the technique and execution of the different processes that obtained

... popular enough to induce repetition, with, ... the box we illustrate, that belongs to ... in Mr. Hodgkin's collection ... his *Karion*. Both are Dutch, but Mr. Hodgkin's ... at the table instead of ... and further, there is a Dutch ... on the sky. Both bear the same date, Leyden, 1730, but on my box are also the initials C. F. V. L.

... and of the workers'

and on which it can be observed the design is in relief upon a straw ground.

Mr. Bodger, a citizen of Peterborough, who is an enthusiast on the subject of this work, possesses some particularly fine specimens, of which one of the most remarkable is a box: on the inner side of the lid is a cat nursing a family of kittens. Hymenal emblems decorate the flap lids of the side compartments, and in the centre is an old mirror, much spotted by mildew.

Lieut.-Col. Strong, of Thorpe Hall, is the happy possessor of several fine pieces, including a view of the north-west front of Peterborough Cathedral, with



... AND NECESSAIRE ... FROM THE HON. MRS. SARVILLE WESLEY COLLECTION.

identities nothing is heard, the name of Monsieur de la Porte, of Norman Cross fame, is alone handed down to posterity. At South Kensington is a straw picture depicting a martial personage dressed in tunic, mantle, and buskins, and who bears the title of Monbars, leader of Buckaneers. On the back of the panel is written—"Mons. de Leporte, Prisonnier de guerre, Norman Cross, 14th d' Aout, mille huit, cens dix." In the Peterborough Museum the large collection in Leyden is to be seen and three notable collections were made, and made by. A ... belongs to a Mr. Dack, who has also two Scriptural subjects equally marvellous in execution, ... in which the pictures are ... at Norman Cross, ... with the ...

its tower as it was at that time. The architectural detail in this picture is simply astounding: the sky was evidently coloured blue originally, but has faded to a dull green, a change which has also taken place in a replica of this picture which is in the Museum, and was a presentation to that institute from Lord Lilford. Col. Strong's great-grandfather, Archdeacon Strong, often visited the barracks, and in his diary a mention is made of his purchases, which included a box, oblong in shape and constructed of cardboard, covered with straws laid down in a geometrical design completed by lozenges of black paper, alternating with those of straw, coloured variously yellow and orange. Inside are eight small square receptacles with straw lids, also decorated with coloured paper.

The intricacy of the cabinets, necessaire and other articles contrived by the prisoners does as much



## Straw Marquetry

credit to their ingenuity as the decorations evince the correctness of their taste. The finishings and fittings of the Norman Cross work were generally of bone, which by the pieces emanating from there can be recognised. Evidently some of the prisoners, many of whom came from the "Midi," were skilled craftsmen, and taught their trade to their fellow victims of war: hence arises the difference in quality of the work sent out from the Barracks to the marquetry done by stray workers. The best, however, is almost rivalled by the examples made in France and Holland.

The small collection at South Kensington contains a bureau with working cylinder top, also a play-box, in which even the dice and draft board are of straw; but perhaps the most wonderful piece there is a ship mounted upon black silk, the rigging and every detail correct.

The Hon. Mrs. Sackville West, of Knole, has a choice little collection, that boasts a lady's necessaire exquisitely fitted up. The inside of the first cushioned lid holds a piece of silvered glass, while the lower or secondary lid when turned back displays an old brightly coloured print set into it, and covered with glass, a quaint inscription running along the base. The tray contains two oval, two square, and one heart-shaped box, all covered with bright green straw, which by its smoothness and brilliancy of surface



ETERBOKOUGH CATHEDRAL

FROM THE COLLECTION OF THE HON. MRS. SACKVILLE WEST

bears out Mr. Hodgkin's eulogy. The lids are tooled with (as it might be on leather) designs picked out in gold. The outside of the box is inlaid with a trellis pattern in a deeper shade of straw. Two little drawers with drop handles complete this contrivance. The picture we illustrate also belongs to Mrs. Sackville West, and is in remarkably good condition; the figures and sky, however, are painted in body colour upon the board to which the straw is veneered.

From damaged specimens one discovers that some wavy composition must have been laid on the wood first, and the most usual work was carried out on regular marquetry principles, striking effects being obtained by simply changing the direction of the straw, and so obtaining play of light and shade.

Mr. Hodgkin studied the technique very closely, and came to the conclusion that "straw marquetry" systems were employed for the production of different desired effects. One system was to lay the straw down by itself; and the next was to mix it with a colour, and so obtain a play of light and shade of the worker.

There is one other piece of straw marquetry which was made in the Barracks, and which is a perishable style; but low relief was very common, and it was done by building up the design with layers of straw, and so obtaining a play of light and shade.



STRAW MARQUETRY

FROM THE COLLECTION OF THE HON. MRS. SACKVILLE WEST



STRAW MARQUETRY PICTURE

FROM THE DON. MRS. SACKVILLE WEST'S COLLECTION

engraving on the surface of the straw was extensively done. According to the author of *Rariora*, "traces of this treatment can be seen in all the facsimiles." The colouring of the straws in the case of the prisoners was obtained by steeping in tea, or by soaking bits of their clothes, to extract the dye which they then utilised for colouring their works of art.

The tool for splitting the straw was a very "rude weapon," the sketch of which I give, since description is difficult. The ridges round the point were really blades, and according to their number so were the number of strands obtained from each straw. Small wonder "splitting straws" became a proverb! A set of the tools may be seen at Peterborough Museum.

The Londoners occasionally followed the craft of straw marquetry is evidenced in the *Annual Register* for 1793: it is there recorded that Mr. Samuel Best, the famous pretended prophet, who was known in London under the appellation of "Poor Help," was for fifteen years an inmate of the Shoreditch workhouse, where he occupied a ward "dedicated to the execution of a great number of works executed

by himself in straw. The subjects he affected were taken from scripture history." The "prophet's" bed was surrounded by a sort of straw-chequered work. No trace, however, of this personage is left at the workhouse he adorned with his presence and skill, and his works are scattered wide and far, so whether they equalled that of the French and Dutch is a matter of speculation.

Mr. Martin Hardie, of South Kensington, who has studied the subject thoroughly, regards it as probable that some of the specimens that exist are the work of those French emigrants to whom Ackermann, the publisher, extended a helping hand, opening a studio for them, and engaging them on ornamental work of all kinds. Anything approaching a complete record of the craft does not exist, even its existence is unknown to the majority; and I am indebted both to Mr. Bodger, of Peterborough Museum, and Mr. Martin Hardie for information that has materially assisted me in my labour of research, while my thanks are further due to those collectors who have kindly allowed me to have some of their pieces photographed.



TOOL USED FOR STRAW SPLITTING

## Recent Acquisitions by the Italian Galleries By Ettore Modigliani

ALTHOUGH numerically the list of pictures added during the first half of 1908 to the Italian galleries is not very remarkable, some of these works are sufficiently important to deserve mention and discussion. First among them, for the sake of the great name it bears, comes a *Madonna and Child with the Infant St. John*, by Correggio. I am fully aware of the fact that works by the greatest Italian cinquecentists have become so rare that the news of a purchase of an example in the market—unless it be one of the well-known and officially recognised pieces—is always received with a certain amount of suspicion. Yet it seems certain that this time a hitherto unknown painting has to be added to the list of Correggio's authentic works, since the Italian Central Council of Art, composed of the best known and most competent critics and students, has recognised in the new work the hand of the marvellous painter of Parma, and acquired it as such. By this I do not mean that there was no exaggeration if there was talk of a "masterpiece" by Correggio, or we should find it difficult to find a fitting term for the *Verk* in Dresden, the *Madonna della Scodella* in Parma, the *Danae* of the Borghese Gallery, or the *Vierge au Panier* of the National Gallery. Nevertheless, the new picture fully deserves the attention of the connoisseur.

The picture is a panel measuring 24 in. by 19½ in. The first impression left by it is, that its author should be looked for far from the Emilia, among those Bergamo or Venetian painters who met Lorenzo Lotto's influence, which, by some mysterious transmission, seemed at a certain moment to have been filled with breath of the Correggio sentiment. Then, gradually the thought arises that the picture may be attributed to the early years of Correggio himself—in fact which grows into a

conviction on comparing this *Madonna* with those of Sigmaringen, Hampton Court, and the Castle of Munich. And this in spite of the undeniable fact that the picture has in the past suffered severe damage, of which the traces are clearly visible (though a very clever, if not too scrupulous, restorer has done his best to hide them) in the Virgin's left hand, the neck and feet of the Infant, and the face of St. John. The picture was imported from Trieste, and was bought by the Government for the Corsini Gallery in Rome for £714.

For a somewhat smaller price—i.e., £560—the Brera Gallery in Milan secured about the same time a life-size portrait by Girolamo Romanino, which is traditionally held to represent the Brescian Count Cesare II., Martinengo Cesaresco (1477-1552), son of Cesare I., captain, first in the service of the Venetian Republic, then of Louis XII. of France. The attribution to Romanino seems correct, but it is certain that the master does not here reveal himself at the height of his power. The modelling of the face is rather conventional and not without grave faults, especially on the shadow side. On the other hand, the noble attitude and the treatment of the richly embroidered ample cloak and fur have a certain pleasing decorative largeness.

For the Venice Gallery the Government has acquired, at the price of £360, a beautiful *Adoration of the Shepherds*, by Jacopo Bassano—a little dark in the too intense shadows, but of a richness of colour, powerful light and shade, easy handling, and bravework so direct and fitting as to rival the *St. Jerome*, which was added to the gallery in 1906. But Bassano's name immediately suggests itself, the picture nevertheless has a clearly Spanish character in the types, especially of the Madonna and the shepherd seen in profile, and in the handling of the animals of the stable—especially the lion to which the



REPRESENTATIVE OF GIROLAMO ROMANINO. BRERA GALLERY, MILAN.





AND HEAD WITH CHILD, BY CORREGGIO

BY CORREGGIO

CORSINI GALLERY, ROME

apt to raise the doubt. Did the painter leave before his work was sent from Spain to Venice by Cambiasi or El Greco, both of whom had worked, and left records of their work, in Venice? The problem is not easily solved, no more easily

than another which concerns another Bassanesque picture preserved in the Corsini Gallery. This second picture is identical with the first in composition (save some insignificant variations); but the colouring is altogether different, and so are the effects of light.

## Recent Acquisitions by the Italian Galleries



THE ADORATION OF THE SHEPHERDS

BY JACOPO BASSANO

VENICE GALLERY

It is as though the painter wished to express the same composition with a different feeling of colour, translating it, or rather transposing it, into a higher key on the chromatic scale, so as to make the colours of one composition correspond with those of the other, toning down the depth of the shadows, taking from the scene the intonation of tempestuous, mysterious light, and diffusing over it the grey, clear light of day. Is the Roman picture, which derives singular interest from the discovery of the Venetian version, a work by Jacopo da Ponte, as the technique would suggest, but executed with a different intention? Or is it an imitation by his son Francesco Bassano? Many conjectures are possible: but the truth will remain unknown for the present.

On the other hand, some new light has recently been thrown upon another beautiful Venetian work. Who, of all the students of Venetian art, does not remember the graceful Virgin of the

*Annunciation*, by Pier Maria Pennacchi, in the church of S. Francesco della Vigna, at Venice, where it found

hospitality at the beginning of last century? Who, on seeing the sweet and lonely Madonna absorbed in the fervour of her prayer by a window opened upon a luminous hilly landscape, did not lament the sad fate which has robbed her of the Gabriel who once tended her, and who has not asked himself the question whether the archangel will not some day be restored to his companion? The question may now be answered in the affirmative. A Venetian picture, which had appeared in the international market. Italian students having recognised the picture in the Virgin of S. Francesco della Vigna in the elegant silvered room, the director of the room decorated with variegated Italian Government lost no time in purchasing the picture, and



BY PIER MARIA PENNACCHI

VENICE GALLERY



Gallery. From S. Francesco della Vigna the directors of the Venice Gallery have called in the restoration of the *Virgin*, which was national property, since it was merely deposited at that church in 1817; and thus the beautiful work by Fra Marco Pennacchi—one of the best followers of Giambellino and Carpaccio—which was painted in the corner of the organ of the Chiesa dei Miracoli in Venice has been restored again to completeness.

But more than this. Among the pictures in the church of the Frari, the directors of the Venice Gallery recognized in a *St. Peter Reading* one of the two figures painted by Pennacchi on the back of the organ doors of S. Maria dei Miracoli. This picture being likewise national property has also been "called in," and placed in its original position at the back of the angel's figure. To complete the organ doors, one more figure is now wanted—no doubt a *St. Paul*—which should still be found and placed at the back of the Virgin; but so far no trace of it has been discovered. Perhaps the publication of a reproduction

of the *St. Peter* in THE CONNOISSEUR may lead to the discovery of the lost companion picture, which probably left Venice together with the *Gabriel*, whose fate it may have shared for some time, until the two pictures passed into different hands.

In conclusion of these notes I must mention a collection of drawings ceded by Baron Enrico Geymüller to the Uffizi Gallery for £400. The collection consists of three volumes—the sketch book of Antonio da Sangallo and of his nephew Francesco; Vignola's book of drawings for the treatise on the *Orders of Architecture*; and a third volume of seventy-four drawings by Bramante, Fra Giocondo, Sangallo, Cigoli, Vasari, etc. Although the print cabinet of the Uffizi was already rich in drawings of architecture, engineering, machinery, plants, elevations, monumental decoration, and so forth, this new collection of designs by the great Renaissance architects constitutes an acquisition of the greatest importance, which will increase the fame of the Florence print-room among students and art lovers.



THE ANGEL GABRIEL



ST. PETER READING

VENICE GALLERY



# Coins and Medals

## The Irish Siege-Money of Charles I. and II. (1642-1649) By Philip Nelson, M.D., M.B.N.S.

As intimated at the close of my paper on the Siege-coins of Charles I., which appeared in the November number, 1904, of *THE CONNOISSEUR*, it will be remembered that the consideration of the Irish series was deferred to another occasion. In response to numerous enquiries in reference to this subject, I have endeavoured to compress within the limits of a brief article all that is known concerning this most interesting series, and we will now proceed to consider the various siege-coins and moneys of necessity which were struck in the sister-kingdom during the period 1642-1649.

During the latter portion of the year 1641, the native Irish population rebelled against their English rulers, of whom, upon October 23rd, 1641, they massacred, sparing neither sex, age, nor rank, the number of thirty thousand souls.

The Irish having banded themselves together at Kilkenny, called themselves "The Confederated Catholics," and proceeded to avail themselves of many regal attributes, establishing a mint, whilst simultaneously they purposed to create an order of knighthood to the honour of St. Patrick.

On November 15th, 1642, "The Confederated Catholics" passed the following proposal: "That £4,000 of red copper be coined to ¼d. and ½d., with

the harp and the crown on one side, and two sceptres on the other."

It will thus be apparent that the general design of these pieces was to follow very closely that of the "Royal Farthings" issued in England some ten years previously.

These copper coins may be described thus—

Halfpenny. Obv., two sceptres in saltire through a crown,

CAPOIAS . D . G . MAG . PRI.

Rev., a crowned harp between c R,

HA . P . D . D . P . P .

The mint mark is a harp which is found on both obverse and reverse. The weight of these pieces is 60 grains (No. i.).

Farthing. Obv., two sceptres in saltire through a crown,

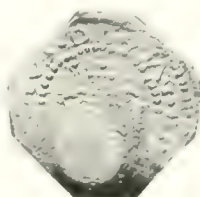
CAPO . D . G . MAG . PRI.

Rev., a harp crowned between c R,

HA . P . D . D . P . P .

Weight, 28 grains. There is no mint mark.

The above copper pieces, issued from Kilkenny, are of extremely rude execution, and occur struck upon irregularly shaped pieces of copper, and, owing



No. 1.

the latter, which were then late counterfeited to a very great extent, so that it became almost impossible to distinguish the true coins from the false.

In order to overcome this difficulty, the authorities countermarked their coins with various stamps, of which we have the following:—K, a cross upon a shield, a castle, a bell, and five castles.

At the same time that this copper currency was issued, the Government ordered the coin of silver coins, as the following extract from the proclamation reads:—"That the plate of this kingdom be coined with the ordinary stamp used in the money now current."

It would seem likely that that half-crown, which, on account of its rude design and rough execution, was considered the work of some local artist and is now known as the "Blacksmith's" half-crown, was the piece referred to, and issued in the above terms.

The design of this piece is copied from a Tower half-crown of Charles I., and is as follows:—

Obv., an equestrian figure of the King riding to left, upon the horse's trappings is a cross, whilst upon the horse's head is a plume of feathers.

CAPOIUS. D. G. MAG. OPT. PRAE. F. F. HIB. PEX.

Mint mark, a cross.

Rev., upon an oval garnished shield, the Royal arms between C R, around is the legend CHRISTO. ARDEAT. HENRO.

Mint mark, a harp. Weight, 218 grains (No. ii.).



No. II.

In addition to the above authorised issues, we find a copper piece countermarked "CHITENNY" whilst an Ormonde sixpence, in the Watters collection, is, upon the reverse, countermarked with a L, with a cross and a harp, doubtless for currency at the time of the rebellion.

In January, 1642, Lord Inchiquin, the Vice-President of Munster, was authorized to strike silver pieces of various values, which pieces were to be made from the silver part which the King's adherents were ordered to provide at the mint in Dublin. For this silver five shillings per ounce was offered; but as

payment could not be made at once, 8 per cent interest was offered upon the loan, as an additional inducement for the masses to bring in their treasures. The pieces, struck in accordance with the King's proclamation, are now known as Inchiquin coins, and may be classed in three groups.

The first issue, which consists of pieces struck in both gold and silver, bears, upon both sides, the weight of the coins in pennyweights and grains.

Two gold coins occur, viz., the double and single pistole. They are as follows:—

Double pistole. Obv. and rev., within a double circle, 8 dwt. 14 gr.

Pistole. Obv. and rev., 4 dwt., 7 gr., within a double circle.

A variety occurs at the Royal Irish Academy which reads 4 dwt. 6 gr.

(No. iii.).

Of the silver coins, six denominations occur, viz., crown, halfcrown, shilling, ninepence, sixpence, and groat.

Crown. Obv. and rev., 19 dwt. 8 gr., within a double circle.

A variety of the crown occurs with the design retrograde thus  $\begin{matrix} \text{C} & \text{R} & \text{I} & \text{A} \\ \text{P} & \text{I} & \text{A} & \text{C} \end{matrix}$ , and this error was doubtless due to the engraver cutting the die without reversing the engraving. (No. iv.)

Halfcrown. Obv. and rev., 6 dwt. 10 gr. (No. v.)

Shilling. Obv. and rev., 3 dwt. 21 gr.

Ninepence. Obv. and rev., 2 dwt. 20 gr. (No. vi.)



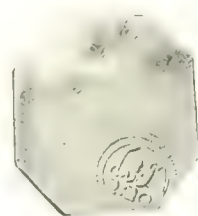
No. III.



No. IV.



No. V.



No. VI.

## Irish Siege-Money

Sixpence. Obv. and rev., 1 dwt. : 22 gr.

Groat. Obv. and rev., 1 dwt. : 6 gr.

The second issue has the weight of the coin upon the obverse from the same dies as the preceding issue; but the value upon the reverse is expressed by the number of circles or annulets. Four values occur, viz., ninepence, sixpence, groat, and threepence.

Ninepence. Obv., 2 dwt. : 20 gr., within a double circle. Rev., nine annulets within a double circle.

Sixpence. Obv., 1 dwt. : 22 gr. Rev., six annulets (No. vii.).



No. vii.

Groat. Obv., 1 dwt. : 6 gr. Rev., four annulets.

Threepence. Obv., 22 gr. Rev., three annulets.

Of this last coin there survive but three examples.

Of the third and last issue there occur a crown and halfcrown.

Crown. Obv. and rev., v s within a double circle. Weight, 462 grains. (No. viii.)

Halfcrown. Obv. and rev.,  $\frac{5}{2}$  s within a double circle. Weight, 228 grains. (No. ix.)



No. viii.



No. ix.

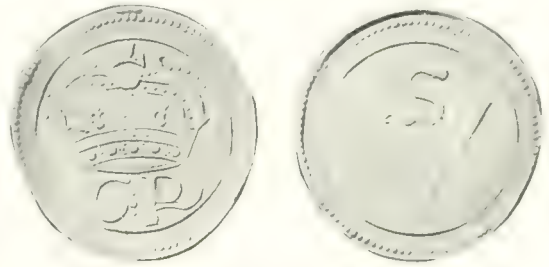
On May 25th, 1643, the King, who was at that time in the city of Oxford, wrote a letter to the Lords Justices, which, later, on July 8th, appeared as a proclamation. This refers to the coining from plate of money, from which the following is an extract:—

“The plate should be melted down and coined into five shillings, halfe-crowns, twelve pences, six pences or any less value of the same weight, value and allay, as our moneys now current in England, to be stamped, on the other side with the value of the said severall peeces respectively.” Of this issue the “eighth part was to consist of groats, threepence, and twopences.” Seven denominations are found of these coins, viz. : Crown, halfcrown, shilling, sixpence, groat, threepence, and half-groat, which weigh from 460 grains to 14 grains, and since James, Marquis of

Ormonde, was Viceroys, they are known as Ormonde money.

The design of these pieces is as follows.

Obv., crown beneath a crown within a double circle. Rev., the value in Roman numerals within a double circle. (No. x.)



No. x.

These coins, of which the half-groat alone is rare, appear to have been struck direct upon blanks, cut from the plate, not upon flans prepared by melting down the silver, and this is proved by many coins being gilt upon one side, whilst two examples have survived upon which the hall-marks are still visible.

The reverses of these coins read as follows:—

Crown,  $\frac{5}{2}$  s; halfcrown,  $\frac{5}{4}$  s; shilling,  $\frac{1}{2}$  s; sixpence,  $\frac{1}{4}$  s; groat,  $\frac{1}{8}$  s; threepence,  $\frac{3}{16}$  s; half-groat,  $\frac{1}{16}$  s.

Of these Ormonde coins two pieces stand out in prominence as deserving a better acquaintance. The first is an Ormonde shilling in the collection of C. A. Watters, Esq., who has kindly allowed the coin to be illustrated. This coin bears, upon the reverse, the front portion of the lion-passant, and also the letter h, by which means we are able to assign the piece of silver from which the blank was cut to the year 1625. This piece is the only coin known bearing the year-letter. (No. xi.) The second



No. xi.

piece is an Ormonde sixpence, preserved in our National Collection, which, upon the obverse, bears the lion-passant. (No. xii.)



No. xii.



Not a few temporary forgeries of the Ormonde coins have been found, some of which are found struck upon copper blanks thickly plated with silver. In the Fletcher collection two silver blanks exist, intended, which were evidently prepared for the striking of Ormonde shillings.

During the year 1643, the silver crown and half-crown, now known as Rebel money, would doubtless be struck. It is concluded that these pieces were issued by the rebel "Confederated Catholics" at Kilkenny in imitation of the pieces issued from Dublin about the same time by the Marquis of Ormonde, and previously described. The design of these coins follows, as regards the reverse, very closely that of the Ormonde money.

Crown. Obv., a large cross pattée within a double circle. Rev.,  $\text{H}$ , within a double circle. Weight, 375 grains.

Halfcrown. Obv., a large cross pattée, within a double circle. Rev.,  $\text{II}$   $\text{VI}$ , within a double circle. Weight, 187 grains. (No. xiii.)



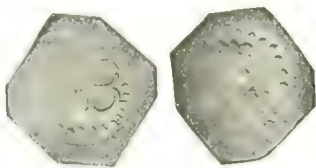
No. XIII.

Throughout the year 1646, the towns of Bandon Bridge, Kinsale, and Youghal were in the possession of the rebels, and coins were issued from each of these places, which are as follows:—

*Bandon Bridge.*

Farthing. Obv., within a circle of lozenges, B. B. Rev., three castles, two and one, within a similar circle.

This coin, which is struck upon a square brass flan, weighs 31 grains. (No. xiv.)

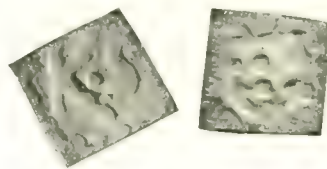


No. XIV.

*Kinsale.*

Farthing. Obv., K. S., in a dotted circle. Rev., a chequered field.

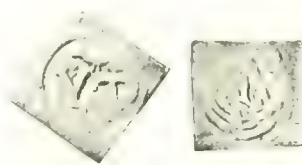
This coin is of brass, rectangular in form, and weighs 57 grains. (No. xv.)



No. XV.

*Youghal.*

Farthing. Obv., a galley, within a dotted circle. Rev., Y. T., a bird above, and the date, 1646, beneath. (No. xvi.)



No. XVI.

Twopence. Obv., a galley, within a circle. Rev.,  $\text{II}$ , within a circle.

Threepence. Obv.,  $\text{I}$ , within a dotted circle. Rev.,  $\text{III}$ , within a circle of dots.

The first two coins are of brass, struck upon square flans, whilst the last piece is of pewter.

The city of Cork was in a state of siege throughout the course of the following year, viz., 1647, and during the residence there of Lord Inchiquin siege coins were issued in the month of May.

Of this obsidional issue, we find the following coins, viz., shilling, sixpence, and farthings, which may be thus described:—

Shilling. Obv.,  $\text{CORK}$   $\text{1647}$ , within a double circle. Rev., XII, within a similar double circle. (No. xvii.)



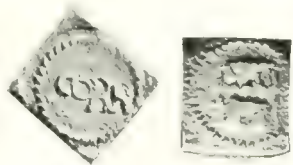
No. XVII.

Sixpence. Obv.,  $\text{CORK}$   $\text{1647}$ , within a double circle. Rev., VI, within double circles.

These pieces weigh respectively 68 and 34 grains.

## Irish Siege-Money

Farthing I. Obv., CORK, within a beaded circle. Rev., a castle, within a circle. (No. xviii.)



No. XVIII.

Farthing II. Obv., CORK, beneath a crown. Rev., a lion's head, between two olive branches.

Farthing III. Obv., CORK, within a circle. Rev., a ship issuing from between two towers.

All these farthings are struck upon square brass flans.

During the course of the siege, various silver and copper coins, both English and foreign, were counter-stamped CORK and CORKE, one of which, being a shilling of Elizabeth, is here illustrated. (No. xix.)



No. XIX.

Following the execution of Charles I., which, it will be remembered, took place upon January 30th, 1649, James, Marquis of Ormonde, proclaimed

Charles II. king at Dublin, and at such other places of which he held command. The two coins described beneath were doubtless struck in Dublin early in 1649, though no documentary evidence can be adduced in support of this theory. The pieces are as follows :—

Crown. Obv., an arched crown surrounded by

CAR + II + D + G + MAG + III

Mint mark, lys.

Rev.,  $\text{£}$  enclosed by

IPA + EL + HVE + PEN + I + D

Mint mark, lys.

Halfcrown. Obv., similar to the crown. Rev.,  $\text{£}$  +  $\text{VI}$  replacing  $\text{£}$  +  $\text{V}$ . (No. xx.)

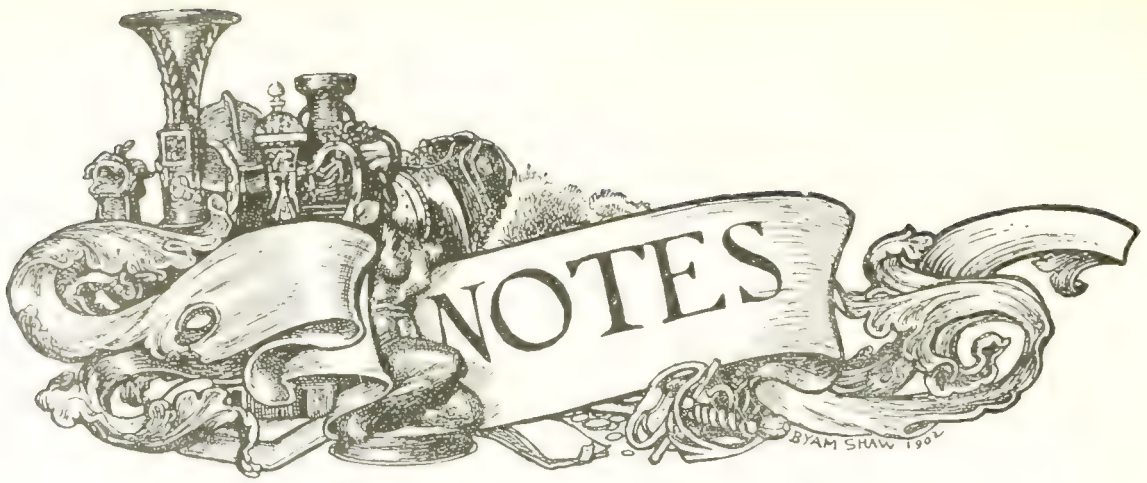


No. XX.

These pieces weigh respectively 328 and 164 grains.

With the review of these coins issued on behalf of Charles II. we come to the end of the period under consideration, a period which, it will be readily admitted, is unsurpassed in interest throughout the history of our country.





It is quite natural to associate book-plates with the seats of learning, and it would be strange if ex libris

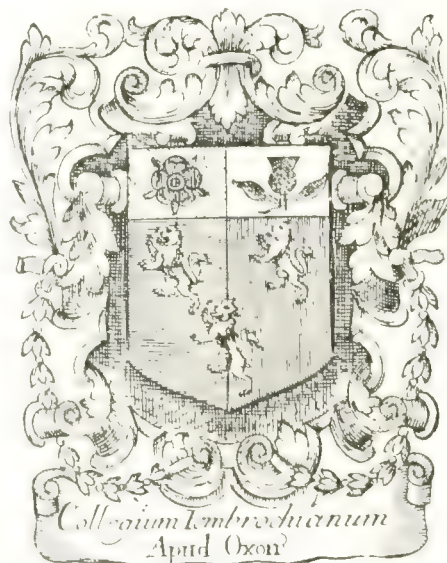
#### Book-Plates of the Oxford Colleges

were not found in the volumes reposing upon the shelves of the quaint old libraries attached to the University Colleges. Many of the Oxford Colleges are of old foundation, and contain valuable MSS. and early printed books; but as the advent of ex libris in this country is almost contemporary with the introduction of printing, it is a matter of no surprise to find in some of the oldest books marks of ownership other than those inscribed by the pen. The credit of possessing the earliest known English book-plate belongs to the University of Cambridge. Oxford, however, possesses many fine examples of armorial plates as well as of several styles under which collectors group their specimens, although few book-plates, in any of the styles, are found in any of the English colleges. Early armorial, Jacobean, and rococo or Chippendale follow one another in quick succession. The most plates, several of which are of extraordinary dimensions, are found in the books of the University, with examples of the armorial designs of the eighteenth century, such as Hogarth, Faithorne, and others, and of the rococo style, which were worked into the designs of the eighteenth century. The great library of All Souls presents a fine collection of ex libris, and the University of Oxford is rich in book-plates of all styles. The

plate (two sizes) by M. Burghers inscribed *Bibliotheca Collegii Codringtoniani* was used in the books presented to the college in 1710 by Christopher Codrington. Another fine plate engraved about 1753 by J. Green is pictorial and emblematical, showing one of the large globes presented to the college by Senex. This college, in which there are at least fourteen different plates in use, possesses a splendid modern plate by Sherborn, dated 1891; the other date upon it, 1437, denotes the year of the foundation of All Souls. No. i., a plate of Pembroke College, is a scarce one. Lincoln College has an old armorial plate bearing date 1703, and is a fair example of the early Jacobean style; similar plates, but undated, are found in Jesus, Merton, University, Trinity, and Exeter Colleges.

The plates of New College are very interesting, showing, as they do, some of the most pronounced

types of the several periods in which they were engraved. New College, of course, owes its existence to William Wykeham, hence his arms upon the plates. A fine armorial plate, dated 1702, with bold foliated scroll-work has an imposing appearance. There is also a Jacobean plate of New College, and an ornate Chippendale plate by S. Nash, which has a double shield, one bearing the arms of Wykeham, and the other those of Richard Eyre (see No. ii.). There are other colleges, the plates of which are of extreme interest. No. iii. is a Jacobean design on shaded background,



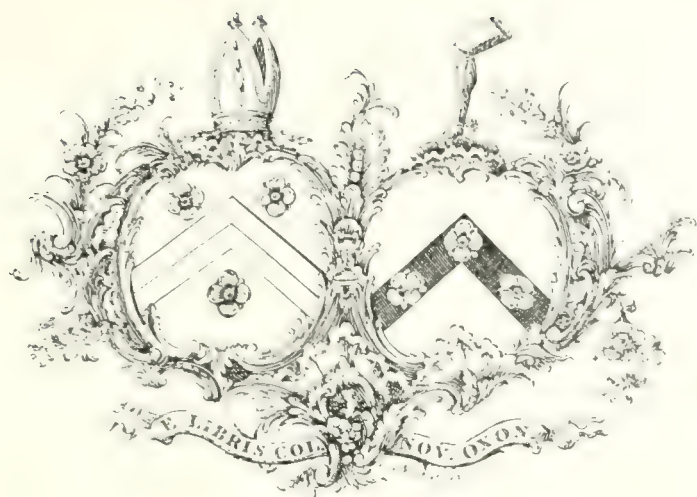
No. i.







THE FARMER'S DOOR



No. II.

a somewhat unusual feature in college plates, belonging to Brasenose College. Those of Christ Church are varied, one of the Chippendale plates being illustrated in No. iv., from which it will be seen that the shield is surmounted by the cardinal's hat with tassels appended. On some of the plates of this college the arms of Cardinal Wolsey and Archbishop Wake, in separate shields, are surmounted by the cardinal's hat and the bishop's mitre respectively. The plates of Queen's, St. John's, Worcester, Wadham, Magdalen, and other colleges, which we reluctantly pass over, are extremely interesting, not only to collectors, but to all who are familiar with the city of Oxford and its beautiful surroundings.



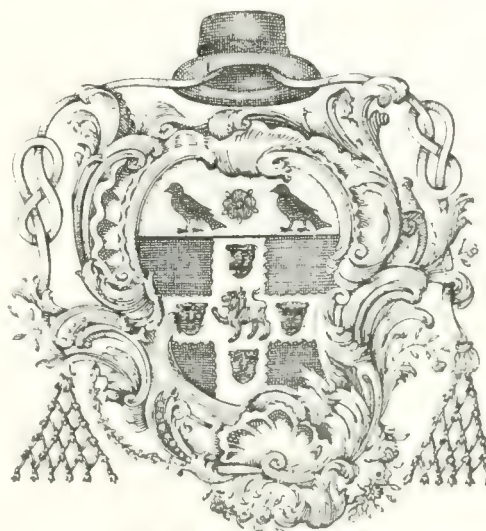
No. III.

Whatever doubt there may be as to the authenticity of many of the plates

A Fine  
Queen Anne  
Clock

which do under the name  
what collective designation  
of "Queen Anne," there is  
"no possible shadow of

doubt, no manner of doubt whatever," to quote Mr. W. S. Gilbert's opinion, concerning the genuineness of the clock we illustrate. This famous clock is in the First Lord's private room at the Admiralty, having been removed thereto from the old buildings in Whitehall. Before these old landmarks finally disappear it should be remembered that the celebrated architect, Robert Adam, who with his three brothers greatly influenced the furniture of the middle eighteenth century, designed the

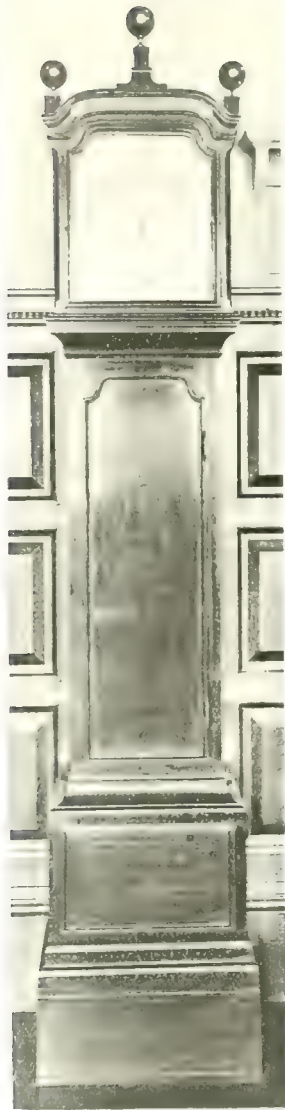


*Fides Christi  
in Academia Oxoniensi*

No. IV.

screen and gateway at the entrance to the Admiralty in 1758. Many of the Government offices contain fine examples of furniture apart from those in the national collections open to the public. In addition to the portraits at the Admiralty and other notable pieces of furniture, this clock is especially interesting, as it bears the inscription over the top of the dial on the woodwork, "Presented by Queen Anne, 1702," on a metal plate. The works are by Thomas Tompion, of Whitehall Street. The case has a double row of figures, and the clock requires winding only once a year. There is a tradition that Tompion was brought to England to help in the clockwork of the clock of St. Paul's





QUEEN ANNE'S CLOCK AT ADMIRALTY

Cathedral, which was to go for a hundred years without winding. There appears to be no supporting documentary evidence as to how and why the clock was presented to the Admiralty by Queen Anne, except the aforesaid inscription on the clock itself. But the office of Lord High Admiral was held by the Queen and by her consort, Prince George of Denmark. It will be observed by collectors that although the clock was a presentation one, and as such would be more ornate and better decorated, yet the case bears no evidence upon it, in which it differs from the modern pattern or imitation of old cases, or the old case once plain but ingeniously "carved up" by the modern faker.

Few swords bearing the name of Andrea Ferarra were his own work, or were produced at his workshop at Belluno in the second half of the sixteenth century. He died about 1584.

It would appear that the majority of blades attributed to him date about the seventeenth century, being mostly made in Solingen or Spain, and perhaps a few in Scotland. A small proportion of blades, in addition to the signature, bear the name of the town of Solingen, in Rhenish Prussia, or that of Lisbon. The wonderful temper, elasticity, and hardness of Ferarra's blades gained such a reputation that the name was perpetuated into the eighteenth century.

Solingen, towards the close of the sixteenth century, and throughout the seventeenth century, was the headquarters of several famous swordsmiths, among the earliest being Johannes Wandes, 1560-1610, and the Broch family. The well-tempered blades of those days were generally handed down from generation to generation, and frequently re-hilted in the then prevailing fashion.

Recently a very fine Broch sword, figured in the



A BROCH SWORD

## Notes

accompanying illustration, has come to light in Somerset, bearing the following inscription on both sides of the blade, very clearly preserved:

+ ADOLF + BROCH +  
+ SOLINGEN + 1912 +

It is incised along two shallow channels or flutings, intended to lighten the blade without in any way lessening its strength. As is usual in swords of this description, the inscription reads from hilt to point, and apparently was punched or struck with incised chisel-blow letters. The total length of the sword is  $40\frac{1}{2}$  inches, including  $6\frac{3}{4}$  inches the length of the

Peter Brock (*sic*) sword, and I am informed on good authority that a sword by Peter Broch, described as of the sixteenth century, may be seen in the Demmin gives "Johann Broch" on a sword of the sixteenth century exhibited in the Musée d'Artillerie, Paris. In the Armeria at Madrid are two swords, one by Clemens Brach, the other by Jacob Brach, of Solingen, both of the seventeenth century. From this it appears that no less than five members of the Broch, or Brach, family flourished as swordsmiths, viz., Adolf, Clemens, Jacob, Johann, and Peter. H. ST. GEORGE GRAY.



RED WEDGWOOD BASALT VASES

blade. It is single edged, the width of the blade being 1 1/2 inch. The outside width of the hilt is  $3\frac{5}{8}$  inches. The grip, which is intended for a rather large hand, is covered with brass wire work specially arranged. The hilt is undoubtedly of the seventeenth century; but it may probably be somewhat later than the blade.

Broch swords are extremely rare, even more so than the genuine Andrea Ferara, and the writer is unable to mention another specimen bearing the inscription "Adolf Broch." It is well known that a family of swordsmiths of the name of Broch, or Brach, carried on their trade at Solingen. No sample of the late, or, I believe, sixteenth or seventeenth century, or in the Tower of London, or in the Wallace Collection. Perhaps, nevertheless,

THE accompanying illustration shows three typical pieces of a ware known by the name of "Black Wedgwood," which was introduced in 1763 by Josiah Wedgwood. It was manufactured into panels, boxes, vases, and, with still greater frequency, into vases, classical in shape, and often enriched with mouldings of historical design. It has been said of Flaxman, the most talented modeller employed by Wedgwood, that he "had the secret, almost lost to modern art, of combining a perfect command of the human figure, and gesture, and the unaffected look of life." In the centre ornament of our picture this description is completely verified, the group of figures being

William Pearson, Stoke Newington, Market Harborough, whose grandfather, John, a friend of John Wedgwood, bought

## A Pottery Crown

lish pottery is prized by collectors as highly as the more beautiful porcelain is that it illustrates the customs and manners of our forefathers in a more marked degree. Much of the seventeenth century pottery was closely related with events and ceremonies, such as baptisms, marriages, and other festal occasions. Toft dishes, tygs, loving cups, etc., often bear inscribed upon them the initials, names, and dates of the persons or events which they were designed to commemorate, these adding a special value to the piece itself.

The specimen here reproduced is associated with one of the festivities of bye-gone days. It consists of a ring-shaped tube, from which, use four cups,



A GOLDEN CROWN

and as many additional tubes, meeting in the centre, and terminating in a single spout, the whole forming a rough crown. The cups having been filled with liquor, the crown was placed upon the head of the village beauty; her admirers then tried their skill by endeavouring to drink the beverage from the cups.

According to some accounts a lighted taper was placed between each of the cups to cause further embarrassment to the captives. According to these accounts, the captives would have little difficulty frustrating their attempts

by slight movements of her head, till the favoured one put his luck to the test. The liquor could be drawn from the vessel by placing the lips over the top of the pumuck which surmounts the *crucetas*.

The old saying, "There's many a slip 'twixt the cup and the lip," though, belonging to an earlier date, would have been very appropriate to the occasions when these pieces of pottery were brought into use.

Tudor Oak Chest

The accompanying illustration represents a very interesting Tudor oak chest recently purchased in





## Notes

Berkshire. The portraits at either side are those of Henry VII. and Elizabeth of York, and as they are represented in their coronation robes, the date of the chest may fairly safely be put down at about 1487.

The centre panel contains the combined emblems of York and Lancaster, supported by the Plantagenet lion and the Tudor greyhound. The whole of the carving is almost identical with that on the Sudbury hutch, illustrated in Part I. of Mr. Macquoid's

its loss when in use. Besides these cases the belt carried a small bullet pouch and a primer, the latter resembling the other cases in shape, except that the top was pointed and had a hole at the top, through which the powder was poured into the flash pan of the musket. Some bandoleers were provided with a broad flap of leather falling over the cases to protect them in rough weather, but many examples lack this weather-guard.

The bandoleer here illustrated is perhaps as fine



A STUART BANDOLEER

*History of English Furniture.* The end supports are cut in the shape of an ogive arch, though this does not appear very clearly in the photograph. The original lock is unfortunately missing, a very new Birmingham product having been fitted during recent years.

DURING the Civil Wars the bandoleer or cartridge baldrick formed an important part of the accoutrements of the marksmen. It consisted of a leather belt, which was strung either round the neck or waist of the soldier, to which was attached by strings a cluster of small cases of wood or tin, each containing a charge of powder; its cap or cover was constructed to slide up and down the strings, thus preventing

a specimen as at present exists, and, except for being somewhat worm eaten, is in perfect preservation. It has the broad leather flap falling over the cases (sometimes they are called the twelve Apostles); the cases themselves are of wood, about 4 inches long, and covered with thin brown leather, and the crowned head of King Charles I. within an oval frame (which is not seen in the photograph) stamped on each, both back and front—the peaked beard of His Majesty is still plainly visible.

This very interesting Stuart relic was discovered in October, 1870, when, in pulling down an old house in Trinity Street, Cambridge, a hidden cupboard was opened, built into the huge central chimney stack, and with it was a woman's street dress, with a high-heeled shoe, two or three volumes of poetry, and

A Stuart  
Bandoleer

and with the same date, and a powerful spirit  
 of the past. It is not to be seen that the old soldier  
 was, to a royalist soldier, who may have been  
 killed in the war, and there ended his days,  
 leaving his baldric to be found some two centuries  
 after his death.

They were first used in the Low Countries, and came to use in England about 1645. They became popular later on, partly from the danger of catching fire from the lighted match carried by the musketeer, and also from the rattling noise the cases made when the troops were on the march.

The bandolier, a picture of which we give, was secured immediately on its discovery by its present owner, Mr. W. B. Redten, of Cambridge, who treasures it among many other relics in his extensive collection of antiques.

Amongst the numerous examples of the great Dutch masters of animated landscape in the Kannon collection, one of the most superb is the painting of *Horseman before an Inn*, by Albert Cuyp, which we reproduce in the present issue. At one time this picture was one of the treasures of the Duke of Marlborough's collection, and it stands out as a typical example of the master's excellent rendering of animals and land-

The portrait by F. C. Lewis, after Lawrence, is an interesting example of the work of an engraver who lived to see the method which he practised fall into disuse. He was born in the last quarter of the eighteenth century, when stipple engraving was at the height of its popularity, and lived until 1841, when steel engraving had practically killed all other methods. Many of his best plates are after Lawrence, but the use of the roulette in his stipple-work often spoiled the effect. The portrait reproduced is of considerable rarity, and is by some believed to be a portrait of Lady Denham.

*John Bull* (1800), by E. P. Smith, after Peter, is, to quote the words of Mr. Franklin, "a print singular in the nature of the work, of E. P. Smith in exhibiting the engraver's capacity for translating faithfully, whilst at the same time idealising, the work of any painter, and being at the same time

*De la formation de l'homme*, by Dauterman, after Morland, 1870, 1871, to *De la science de l'homme*, reproduced in 1874, at the same place; it is, however, a most notable print.

H. J. C. 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480,

known print, *Annette and Lubin*. He also engraved plates after Peters, Cosway, and Bunbury.

The *Henry Worster* mezzotint by John Smith has been lately dealt with in our August issue.

After a lapse of 12 years, the artistic world is about to realise its vast obligation to Thomas Gainsborough, R.A., one of, if not the most illustrious of our great painters, by erecting a lasting memorial of world-wide recognition at Sudbury, Suffolk, the place of his birth in 1727.

It is impossible, and perhaps unnecessary, to detail here the routine of his life, but a brief summary of his career clearly shows that it was one of hard work and untiring perseverance, in the course of which he mingled with all classes from King to peasant. Starting, as he did, in an obscure way, the brilliant degree of proficiency which he ultimately attained tends to show his great devotion to his work no less than the versatility of his genius. A suitable statue erected to such a man, serving to keep his fine example continually in evidence, can have no other than an elevating and beneficial effect upon the minds of its beholders for all time.

A powerful movement is on foot for this purpose at Sudbury, of which H.R.H. Princess Louise, Duchess of Argyll, is patroness, and with which Sir Edward Poynter, P.R.A., the Right Hon. Lewis Harcourt, the Lord-Lieutenant of Suffolk (the Right Hon. Sir Brampton Gurdon), Sir William Agnew, Bart., Mr. G. W. Agnew, M.P., Mr. Pierpont Morgan, Monsieur E. Frimiet, H.F.R.A. (Paris), and other prominent gentlemen are in sympathy. Subscriptions may be sent to the hon. treasurer, Sudbury, Suffolk, or will be received at any of the branches of the Capital & Counties Banking Company, Ltd., the London & County Banking Company, Ltd., or Messrs. Barclay and Company, Ltd.

## Books Received

*Journal of Polymer Science: Part A: Polymer Chemistry*, Vol. 19, 107-116 (1981)  
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$$\begin{aligned} & \int_{\partial \Omega} (f(u) - u) \cdot H(x) \, dx \leq \int_{\partial \Omega} (f(u) - u) \cdot \frac{1}{2} \nabla u(x) \cdot \nabla u(x) \, dx + \int_{\partial \Omega} (f(u) - u) \cdot \frac{1}{2} \nabla u(x) \cdot \Pi(x) \, dx \\ & \quad + \int_{\partial \Omega} (f(u) - u) \cdot \frac{1}{2} \nabla u(x) \cdot \nabla u(x) \, dx + \int_{\partial \Omega} (f(u) - u) \cdot \frac{1}{2} \nabla u(x) \cdot \nabla u(x) \, dx \\ & \quad + \int_{\partial \Omega} (f(u) - u) \cdot \frac{1}{2} \nabla u(x) \cdot \nabla u(x) \, dx + \int_{\partial \Omega} (f(u) - u) \cdot \frac{1}{2} \nabla u(x) \cdot \nabla u(x) \, dx \end{aligned}$$

$\text{Mg}^{2+}$ ,  $\text{Ca}^{2+}$ ,  $\text{Fe}^{2+}$ ,  $\text{Fe}^{3+}$ ,  $\text{Mn}^{2+}$ ,  $\text{Ni}^{2+}$ ,  $\text{Cu}^{2+}$ ,  $\text{Zn}^{2+}$ ,  $\text{Co}^{2+}$ ,  $\text{Pb}^{2+}$ ,  $\text{Cd}^{2+}$ ,  $\text{Ba}^{2+}$ ,  $\text{Sr}^{2+}$ ,  $\text{Li}^{+}$ ,  $\text{Na}^{+}$ ,  $\text{K}^{+}$ ,  $\text{NH}_4^{+}$ ,  $\text{H}^{+}$ ,  $\text{OH}^{-}$ ,  $\text{F}^{-}$ ,  $\text{Cl}^{-}$ ,  $\text{Br}^{-}$ ,  $\text{I}^{-}$ ,  $\text{NO}_3^{-}$ ,  $\text{SO}_4^{2-}$ ,  $\text{CO}_3^{2-}$ ,  $\text{HCO}_3^{-}$ ,  $\text{H}_2\text{PO}_4^{-}$ ,  $\text{HPO}_4^{2-}$ ,  $\text{PO}_4^{3-}$ ,  $\text{SiO}_4^{4-}$ ,  $\text{B}_4\text{O}_7^{2-}$ ,  $\text{B}_3\text{O}_3$ ,  $\text{B}_2\text{O}_3$ ,  $\text{B}_2\text{O}_4^{2-}$ ,  $\text{B}_3\text{O}_6^{3-}$ ,  $\text{B}_4\text{O}_{10}^{4-}$ ,  $\text{B}_5\text{O}_{13}^{5-}$ ,  $\text{B}_6\text{O}_{18}^{6-}$ ,  $\text{B}_7\text{O}_{21}^{7-}$ ,  $\text{B}_8\text{O}_{26}^{8-}$ ,  $\text{B}_9\text{O}_{30}^{9-}$ ,  $\text{B}_{10}\text{O}_{34}^{10-}$ ,  $\text{B}_{11}\text{O}_{38}^{11-}$ ,  $\text{B}_{12}\text{O}_{42}^{12-}$ ,  $\text{B}_{13}\text{O}_{46}^{13-}$ ,  $\text{B}_{14}\text{O}_{50}^{14-}$ ,  $\text{B}_{15}\text{O}_{54}^{15-}$ ,  $\text{B}_{16}\text{O}_{58}^{16-}$ ,  $\text{B}_{17}\text{O}_{62}^{17-}$ ,  $\text{B}_{18}\text{O}_{66}^{18-}$ ,  $\text{B}_{19}\text{O}_{70}^{19-}$ ,  $\text{B}_{20}\text{O}_{74}^{20-}$ ,  $\text{B}_{21}\text{O}_{78}^{21-}$ ,  $\text{B}_{22}\text{O}_{82}^{22-}$ ,  $\text{B}_{23}\text{O}_{86}^{23-}$ ,  $\text{B}_{24}\text{O}_{90}^{24-}$ ,  $\text{B}_{25}\text{O}_{94}^{25-}$ ,  $\text{B}_{26}\text{O}_{98}^{26-}$ ,  $\text{B}_{27}\text{O}_{102}^{27-}$ ,  $\text{B}_{28}\text{O}_{106}^{28-}$ ,  $\text{B}_{29}\text{O}_{110}^{29-}$ ,  $\text{B}_{30}\text{O}_{114}^{30-}$ ,  $\text{B}_{31}\text{O}_{118}^{31-}$ ,  $\text{B}_{32}\text{O}_{122}^{32-}$ ,  $\text{B}_{33}\text{O}_{126}^{33-}$ ,  $\text{B}_{34}\text{O}_{130}^{34-}$ ,  $\text{B}_{35}\text{O}_{134}^{35-}$ ,  $\text{B}_{36}\text{O}_{138}^{36-}$ ,  $\text{B}_{37}\text{O}_{142}^{37-}$ ,  $\text{B}_{38}\text{O}_{146}^{38-}$ ,  $\text{B}_{39}\text{O}_{150}^{39-}$ ,  $\text{B}_{40}\text{O}_{154}^{40-}$ ,  $\text{B}_{41}\text{O}_{158}^{41-}$ ,  $\text{B}_{42}\text{O}_{162}^{42-}$ ,  $\text{B}_{43}\text{O}_{166}^{43-}$ ,  $\text{B}_{44}\text{O}_{170}^{44-}$ ,  $\text{B}_{45}\text{O}_{174}^{45-}$ ,  $\text{B}_{46}\text{O}_{178}^{46-}$ ,  $\text{B}_{47}\text{O}_{182}^{47-}$ ,  $\text{B}_{48}\text{O}_{186}^{48-}$ ,  $\text{B}_{49}\text{O}_{190}^{49-}$ ,  $\text{B}_{50}\text{O}_{194}^{50-}$ ,  $\text{B}_{51}\text{O}_{198}^{51-}$ ,  $\text{B}_{52}\text{O}_{202}^{52-}$ ,  $\text{B}_{53}\text{O}_{206}^{53-}$ ,  $\text{B}_{54}\text{O}_{210}^{54-}$ ,  $\text{B}_{55}\text{O}_{214}^{55-}$ ,  $\text{B}_{56}\text{O}_{218}^{56-}$ ,  $\text{B}_{57}\text{O}_{222}^{57-}$ ,  $\text{B}_{58}\text{O}_{226}^{58-}$ ,  $\text{B}_{59}\text{O}_{230}^{59-}$ ,  $\text{B}_{60}\text{O}_{234}^{60-}$ ,  $\text{B}_{61}\text{O}_{238}^{61-}$ ,  $\text{B}_{62}\text{O}_{242}^{62-}$ ,  $\text{B}_{63}\text{O}_{246}^{63-}$ ,  $\text{B}_{64}\text{O}_{250}^{64-}$ ,  $\text{B}_{65}\text{O}_{254}^{65-}$ ,  $\text{B}_{66}\text{O}_{258}^{66-}$ ,  $\text{B}_{67}\text{O}_{262}^{67-}$ ,  $\text{B}_{68}\text{O}_{266}^{68-}$ ,  $\text{B}_{69}\text{O}_{270}^{69-}$ ,  $\text{B}_{70}\text{O}_{274}^{70-}$ ,  $\text{B}_{71}\text{O}_{278}^{71-}$ ,  $\text{B}_{72}\text{O}_{282}^{72-}$ ,  $\text{B}_{73}\text{O}_{286}^{73-}$ ,  $\text{B}_{74}\text{O}_{290}^{74-}$ ,  $\text{B}_{75}\text{O}_{294}^{75-}$ ,  $\text{B}_{76}\text{O}_{298}^{76-}$ ,  $\text{B}_{77}\text{O}_{302}^{77-}$ ,  $\text{B}_{78}\text{O}_{306}^{78-}$ ,  $\text{B}_{79}\text{O}_{310}^{79-}$ ,  $\text{B}_{80}\text{O}_{314}^{80-}$ ,  $\text{B}_{81}\text{O}_{318}^{81-}$ ,  $\text{B}_{82}\text{O}_{322}^{82-}$ ,  $\text{B}_{83}\text{O}_{326}^{83-}$ ,  $\text{B}_{84}\text{O}_{330}^{84-}$ ,  $\text{B}_{85}\text{O}_{334}^{85-}$ ,  $\text{B}_{86}\text{O}_{338}^{86-}$ ,  $\text{B}_{87}\text{O}_{342}^{87-}$ ,  $\text{B}_{88}\text{O}_{346}^{88-}$ ,  $\text{B}_{89}\text{O}_{350}^{89-}$ ,  $\text{B}_{90}\text{O}_{354}^{90-}$ ,  $\text{B}_{91}\text{O}_{358}^{91-}$ ,  $\text{B}_{92}\text{O}_{362}^{92-}$ ,  $\text{B}_{93}\text{O}_{366}^{93-}$ ,  $\text{B}_{94}\text{O}_{370}^{94-}$ ,  $\text{B}_{95}\text{O}_{374}^{95-}$ ,  $\text{B}_{96}\text{O}_{378}^{96-}$ ,  $\text{B}_{97}\text{O}_{382}^{97-}$ ,  $\text{B}_{98}\text{O}_{386}^{98-}$ ,  $\text{B}_{99}\text{O}_{390}^{99-}$ ,  $\text{B}_{100}\text{O}_{394}^{100-}$ ,  $\text{B}_{101}\text{O}_{398}^{101-}$ ,  $\text{B}_{102}\text{O}_{402}^{102-}$ ,  $\text{B}_{103}\text{O}_{406}^{103-}$ ,  $\text{B}_{104}\text{O}_{410}^{104-}$ ,  $\text{B}_{105}\text{O}_{414}^{105-}$ ,  $\text{B}_{106}\text{O}_{418}^{106-}$ ,  $\text{B}_{107}\text{O}_{422}^{107-}$ ,  $\text{B}_{108}\text{O}_{426}^{108-}$ ,  $\text{B}_{109}\text{O}_{430}^{109-}$ ,  $\text{B}_{110}\text{O}_{434}^{110-}$ ,  $\text{B}_{111}\text{O}_{438}^{111-}$ ,  $\text{B}_{112}\text{O}_{442}^{112-}$ ,  $\text{B}_{113}\text{O}_{446}^{113-}$ ,  $\text{B}_{114}\text{O}_{450}^{114-}$ ,  $\text{B}_{115}\text{O}_{454}^{115-}$ ,  $\text{B}_{116}\text{O}_{458}^{116-}$ ,  $\text{B}_{117}\text{O}_{462}^{117-}$ ,  $\text{B}_{118}\text{O}_{466}^{118-}$ ,  $\text{B}_{119}\text{O}_{470}^{119-}$ ,  $\text{B}_{120}\text{O}_{474}^{120-}$ ,  $\text{B}_{121}\text{O}_{478}^{121-}$ ,  $\text{B}_{122}\text{O}_{482}^{122-}$ ,  $\text{B}_{123}\text{O}_{486}^{123-}$ ,  $\text{B}_{124}\text{O}_{490}^{124-}$ ,  $\text{B}_{125}\text{O}_{494}^{125-}$ ,  $\text{B}_{126}\text{O}_{498}^{126-}$ ,  $\text{B}_{127}\text{O}_{502}^{127-}$ ,  $\text{B}_{128}\text{O}_{506}^{128-}$ ,  $\text{B}_{129}\text{O}_{510}^{129-}$ ,  $\text{B}_{130}\text{O}_{514}^{130-}$ ,  $\text{B}_{131}\text{O}_{518}^{131-}$ ,  $\text{B}_{132}\text{O}_{522}^{132-}$ ,  $\text{B}_{133}\text{O}_{526}^{133-}$ ,  $\text{B}_{134}\text{O}_{530}^{134-}$ ,  $\text{B}_{135}\text{O}_{534}^{135-}$ ,  $\text{B}_{136}\text{O}_{538}^{136-}$ ,  $\text{B}_{137}\text{O}_{542}^{137-}$ ,  $\text{B}_{138}\text{O}_{546}^{138-}$ ,  $\text{B}_{139}\text{O}_{550}^{139-}$ ,  $\text{B}_{140}\text{O}_{554}^{140-}$ ,  $\text{B}_{141}\text{O}_{558}^{141-}$ ,  $\text{B}_{142}\text{O}_{562}^{142-}$ ,  $\text{B}_{143}\text{O}_{566}^{143-}$ ,  $\text{B}_{144}\text{O}_{570}^{144-}$ ,  $\text{B}_{145}\text{O}_{$

1. *Journal of the Royal Society of Medicine*, 1968, 61, 66. By Lee, J. C. and Goss, H. D. (S.A.), 2000. *Parasitology*, 130.

Atchafalaya, Alaska, U.S.A., 24.11.1966. (Moring, Ltd.)

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 Dordrecht, The Netherlands







Henry Werstler

J. W. G. 1790

1000 d. 6 m. 1/2 s. 1000

## Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

"VENUS INSTRUCTING CUPID."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—On looking through the April number of THE CONNOISSEUR, on page 278 of "Notes" you give a circular print of *Venus Instructing Cupid* as being engraved by Bartolozzi, after originals by

I have a coloured mezzotint in my possession which is identical with the above picture in every particular. The engraved surface measures  $23\frac{3}{4}$  in. by 17  $\frac{1}{2}$  in. exactly the same as the above, but bears the following printed inscription, viz. "*The Fern Gate over*, painted by 'G. Morland,' engraved by 'J. R. Smith,' mezzotint engraver to His Royal Highness The Prince of Wales. London. Published May 1st, 1799, by J. R. Smith, King Street, Covent Garden." Query: Who was the painter? Morland or Ward? I would be glad if you could explain this.



UNIDENTIFIED ROMNEY PORTRAIT

Cosway. I have nearly an identical print published March 10th, 1801, as "designed by Kirk, engraved by A. Cardon." Did both men do almost identical work, and which is the more valuable of the two?

Thanking you in anticipation,

Yours faithfully,

ENQUIRER.

I would like to know the probable value of my print. It is in good condition, but has about 1 inch of the margin cut off top and bottom. The plate line is intact. Also its value, if only coloured by hand.

And oblige, yours truly,

CHARLES W. COFFARD.

AN EIGHTEENTH CENTURY MEZZOTINT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the printroom of the British Museum there is a mezzotint engraving (catalogued C. 173) entitled, *Fern Burners*, and is inscribed in pencil: "*Painted and Engraved by James Ward.*" It is a proof before inscription, and was presented to the Nation by the engraver himself.

UNIDENTIFIED ROMNEY PORTRAIT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Would you please insert the enclosed in your pages. We possess a full-length painting, which we consider is by Romney, and thought perhaps the publicity in your pages might lead to the identification of the person portrayed.

Yours truly,

J. W. NEEDHAM.



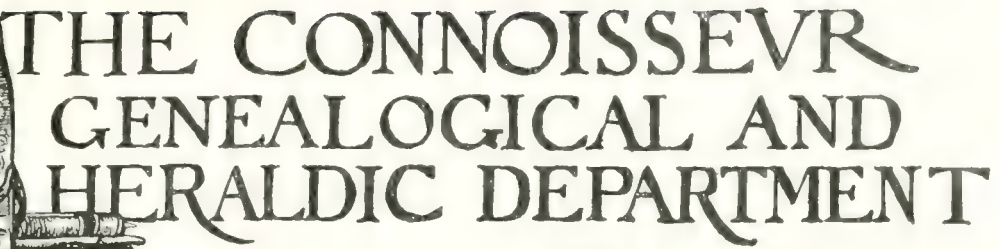
## Special Notice

## ANSWERS TO CORRESPONDENTS

*Engravings.*—"Mdlle. Parisot," by C. Turner.

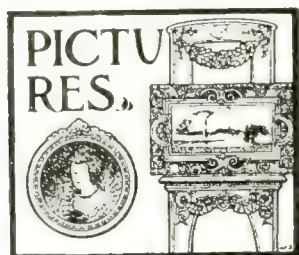
[illegible]







THE July sales of pictures were in strong contrast to those of the two previous months; they were neither sensational nor of a high order of importance. Only one indeed was of note, and that was made up of ancient and modern pictures and drawings from numerous private sources, dispersed at Christie's on July 3rd.



The chief portion of the sale, *i.e.*, 109 lots out of 144, was described as "the property of a gentleman in Scotland," who, it is well known, was Mr. Arthur Sanderson, by whom many of the pictures have been lent to various public exhibitions from time to time. There can, therefore, be no reason for suppressing a name which is known to all who attended the sale. Taken in the order of dispersal, there were the following water-colour drawings: Arthur Melville, *Interior of a Turkish Bath*, 30 in. by 21 in., 1881, 170 gns.; Sir J. E. Millais, *Sir Isambard at the Ford*, 51 in. by 7 in., 125 gns. from the J. Knowles sale, 1877 (102 gns.), and J. Grant Morris, 1898 (140 gns.). Modern pictures: J. Constable, *The Valley Farm*, 50 in. by 40 in., the original sketch which hung for many years in the South Kensington Museum, 620 gns. from Captain Constable's collection, 1887 (54 gns.); Sir J. E. Millais, *Cuckoo*, full-length figures of two little girls sitting in a wood in the attitude of listening, 80 in. by 39 in., 820 gns. from the G. F. Lee sale, 1884 (1,000 gns.), and Mr. Bloomfield Moore, 1890 (1,550 gns.), and *Portrait of a Lady*, in brown dress with fur cape and muff and black hat, 41 in. by 32 in., 1890, 500 gns.; W. Muller, *Trade*, 82 in. by 35 in., 1835, 170 gns.; Sir W. Q. Orchardson, *The Queen of Swords*, 18 in. by 31 in., the first sketch for the engraved picture, 680 gns.; J. Phillip, *The Gipsies' Tent*, 71 in. by 40 in., 1861, a sketch, 870 gns. from the J. Knowles sale, 1865 (525 gns.), and in J. Pender sale, 1897 (1,700 gns.); J. M. W. Turner, *Evening Landscape*, 39 in. by 49 in., *circa*

1805-10, 180 gns., and *The Burning of the Houses of Parliament*, 19 in. by 23 in., *circa* 1835, 150 gns.; Sir D. Wilkie, *The Bride at her Toilet on the day of her Wedding*, 38 in. by 48 in., 600 gns. from the David Price sale, 1892 (700 gns.); and P. de Wint, *Lincoln, A Peasant and Cattle on a road crossing a Stream*, cathedral in the distance, 42 in. by 64 in., 220 gns. Early English Pictures: J. S. Cotman, *Homeward Bound*, a large three-masted ship sailing towards the spectator, 40 in. by 31 in., 780 gns.; J. Crome, *Gibraltar Watering Place near Norwich*, 38 in. by 53 in., 100 gns.; T. Gainsborough, *Portrait of General James Wolfe*, in crimson coat with silver epaulettes, buff vest and white stock, 29 in. by 24 in., 1,800 gns.; *Watering Horses at a Trough*, 50 in. by 40 in., from Sir W. W. Knighton's collection, one of several versions of the same subject, 420 gns., and *Mrs. Dorothea Salviere (née Howman)*, in blue dress trimmed with white lace, 28 in. by 23 in., 200 gns.; two portraits catalogued as by Hoppner, but probably by the Rev. W. Peters, R.A., *A Lady* in dark blue dress lined with pink, 29 in. by 24 in., 160 gns., and *Miss Penn-Symons*, in white dress with pink sash, hair powdered and bound with a pink ribbon, 29 in. by 24 in., 160 gns.; Sir T. Lawrence, *Portrait of Catherine Paleniam, first Duchess of Wellington*, in dark dress and collar, 24 in. by 20 in., 240 gns.; G. Morland, *A Group of Peasants before the Door of an Inn*, a donkey near a pump on the right, 27 in. by 35 in., 1792, 1,750 gns., *A Farmyard*, with peasants, horses, and pigs, 33 in. by 42 in., 1792, 300 gns., and *Louisa*, oval, 15 in. by 12 in., 140 gns.—this which is not the engraved picture realised 48 gns. at Christie's in July, 1893; several portraits by Sir H. Raeburn, notably *Mrs. Mackenzie, of Drumtochy*, in long, dark cloak over a light skirt and flowered bodice, white cap with bow, seated in a chair, 50 in. by 40 in., 4,500 gns.; *Mrs. Hay*, wife of Captain Robert Hay, of Spot, in dark purple-brown dress and cloak, with white lining, seated in a landscape, 49 in. by 40 in., 3,200 gns.; *Captain Robert Hay*, of Spot, in uniform of scarlet coat, white breeches, black garters, and fur bushy, standing in a landscape, 94 in. by 48 in., 650 gns.; *Mrs. Balfour*, in dark dress with black lace fichu, 29 in. by 23 in.,



*In the Same Room*

260 gns. : and *Alan Grant*, son of Andrew Grant, of Echnes, 20 in. by 24 in., 200 gns. : Sir J. Reynolds, *Portrait of a Lady*, in white and gold, flowered dress, hair done high and falling in a long curl on her shoulder, 35 in. by 27 in., 2,000 gns.—this portrait was generally considered, at the time of the sale, as the work of J. Cotes, and not of Reynolds; and *The Laughing Girl*, 29 in. by 24 in., engraved by W. Bond, 1813, and by G. S. Shury, 1874, 400 gns. : the Lonsdale sale of 1857, 240 gns. : and G. Kneller, *Portrait of Mrs. Charnock*, in white dress with short sleeves, cut low at the neck, hair boue, with white kerchief, seated in a landscape, 49 in. by 39 in., 1,900 gns.

Figures : Old Master, Holbein School, *Portrait of a Gentleman*, in dark dress trimmed with fur, and black hat, holding a book in his right hand, on paper, 29 in. by 22 in., 320 gns. ; C. Janssens, *Portrait of Henrietta Maria*, in green bodice and large lace collar, pearl necklace, and ornaments, in an oval, 29 in. by 24 in., 190 gns. ; R. Maes, *Portrait of a Gentleman*, in black dress, with white lace collar and flowing hair, 48 in. by 37 in., from Lord Dufferin's collection, 290 gns. ; Rembrandt, *Portrait of a Gentleman*, about 50 years of age, holding in his right hand a book, brown dress and white collar, 38 in. by 33 in., described in Smith's *Catalogue Raisonné*, but not in Dr. Bode's great work on Rembrandt, 2,000 gns.—from the George Perkins sale, 1874, 1,550 gns. ; A. Van Dyck, *Portrait of Cardinal Francesco Barberini*, in his cardinal's robes, a paper inscribed "AL. III. REX. H. SP. CA. RIVAROLE," 39 in. by 30 in., 780 gns.—this portrait, which was formerly in the Franzone Palace at Genoa, is described in Ratti's *Istruzione . . . in Genova*, 1780, p. 325, as in the "salotto secondo": "il ritratto del Card. Rivarole del Vandik"; and *Portrait of Dorothy Devereux, Countess of Northumberland*, in yellow satin dress cut very low, with lace-edged sleeves, 49 in. by 39 in., 200 gns. ; Velasquez, *Portrait of Queen Mariana of Austria*, in dark dress, with large white scalloped collar, her hair arranged in horizontal rolls, and surmounted by a long white ostrich feather, 28 in. by 21 in., from the gallery of Don Nicolás Grimaldi, Madrid, 550 gns. ; *Portrait of a Gentleman*, in black dress, 17 in. by 13 in., 100 gns., and *Portrait of a Gentleman*, in black dress, with scalloped lace collar, 29 in. by 24 in., from the collections of Prince Kanwitz, Ambassador in Spain, and of Prince Paul Esterhazy, 1,000 gns.

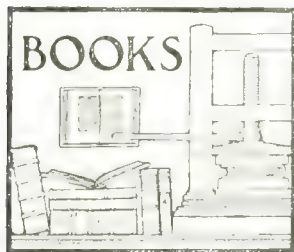
The remaining portion of the album was made up of various portraits, among which were a portrait drawing by J. R. de L. *Portrait of W. J. de V.*, in white dress, powdered hair, 23½ in. by 17 in.; *W. J. de V.*, and the following portrait, two in. *W. J. de V.*, with red ties by A. Van de Velde; *The Haystack*, 1861, 15 in. by 14 in.; *Portrait of a woman*, and *Portrait of a child*, the supplement. Smith, *Catalogue raisonné*, 1892, 1893, and a *Landscape* divided by a high road, on which are the personages, 1894, 1895, and *Portrait of a woman*, *Catalogue raisonné*, 1892, 1893. These two pictures were in the Albert H. Hope sale of 1894, and their prices, 265 fr. and 175 fr. respectively. W. Moreau, 1895.

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THE portion of the celebrated library of Mr. H. C. Hickox, of South Orange, New Jersey, U. S. A., which

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The works from the presses of Aldus Manutius and his successors included the first Aldine book issued with a date, viz., the *Poetastata* of Erasmus, 1494-5, sm. 4to, £11.10.0; *Theophrasti Historia*, 1495, folio, £15.10s. mor. ex.; *Aristoteles Ethicorum*, 5 vols. in 6, 1495-98, the *ethica prima* frs., 240, sm. 8vo, ex.; the *Heron Batiss*, *Ulysses Maris*, 1497, sm. 8vo, £31.10s. mor.; another copy in old Italian morocco, £38; *Hypnerotomachia Poliphili*, 1499, folio, £20. vellum, (the pages stained and wormed); *Horatii Opera*, 1501, sm. 8vo, £15 (mor., wormed); *Le Livre de l'Amour de Pontic*, 1502, sm. 8vo, £14 (mor. ex.); *Ulysses et l'Amour de Batiss*, 1503, the second, *Ulysses et l'Amour de Batiss*, the first having been already mentioned, 1505, sm. 8vo, £30. vellum; and the *Edicta Theophrasti*, 1506, sm. 8vo, £18, folio, £30. mor. ex. Characteristic of the more famous books of this important series was a long series of 26 vols. of the *Almagest* of Ptolemy, which reached 1518. The series commenced in 1494, and was continued on, with two omissions, to 1583, the first of the volumes being in full morocco and the remainder in vellum, calf or cloth, as issued. These bindings, which were exhibited at the Grolier Club, New York, in 1878, illustrated practically the history of the book-binding art in France during the years covered, and the high price realised is thus fully accounted for. Many of the volumes had come from noted libraries, including those of Colbert, Louis XIV., Louis XV., Louis Philippe of France, and Madame de Pompadour.

Other books comprised Cicero's *Cato Major*, printed at Philadelphia by Benjamin Franklin, 1744, sm. 4to, on vellum, and *Le Code de Commerce*, et

*Histoire*, sat. 8vo, printed at Paris for Gallot et al. Pre. without date, £54 (cl. with motto, "In hoc Vultu et Amicorum": an extra-illustrated copy of the *Biographie de l'homme*, 3 vols. extended to 6 vols. (finely bound by Rivière); *Bibliomania*, 1 vol. enlarged to 4 by the insertion of about 300 portraits, views, etc., 1842, 4to, £25 10s. (mor. ex.); Dorat's *Les Bains de France*, 8vo, £24 (mor. ex.); and the *Portrait Album*, 12 vols. in 1, 1773, £48 (mor. ex.); *Historia de Pseautier de Caullier de la Croce*, 1544, 8vo, £28 (mor., a Canevari binding); *Mémoires de Louis de Pologne*, 1715, 12mo, £15 (cl., with arms and signature of Madame de Pompadour); *Portraits des Grands Rois de France*, 1702, 4to, very rarely found complete with all the 184 portraits, £40 (hf. cf.); *Le Pseautier de David*, Paris, 1580, 200 ff. with the seal and motto of Henri III. of France); *Champfleury*, Paris, 1529, with woodcuts and borders by Geoffroy Tory, £32 (old hf. mor.); and the strange book attributed to Melchior Priming, usually catalogued as *Priming*, 1617, folio, £140 (old mor.). Three marriage contracts intimately associated with the Courts of Louis XIV., XV., and XVI., and signed by those kings, as well as by the heads of many of the leading families of France, realised £75, £55, and £100 respectively, but hardly come within the scope of this article. It only remains to be said that Messrs. Sotheby's catalogue of the Hoskier sale was in every respect worthy of the collection, being compiled with great accuracy, and so far as a special issue was concerned, admirably illustrated.

Messrs. Puttick & Simpson's two sales held respectively on June 23rd and 30th and following days realised more than £1,100, and though no high prices were obtained, some of the books were interesting. For instance, the three small volumes (all published) of the *Sportsman's Magazine*, 1823-4, sold for £2 (original binding); the 1st ed. of Apperley's *Life of Mytton*, 1835, £10 10s. (orig. cl., loose); *Real Life in London*, in the original 14 parts, with all the wrappers, 1821-22, £15; *Chronicle of the Georgian*, with 36 coloured plates by Findlay, 3 vols., 8vo, 1826, £11 (cf. ex.); *Ben Jonson's Works*, 1616, folio, £13 10s. (contemp. 11 vols., 1822, £29 12 bds.); Shelley's *Laon and Cythna*, 1818, £12 10s. (mor. ex.); Putman's *Present State of the Republic of Venice*, 1775, 8vo, £10 10s.; Worthington's *An Evening Walk*, 1793, 4to, £13 10s. (cf. ex.); Saxton's *Maps of England and Wales*, 1570-1, 6 vols. in inferior copy, £22; Ackermann's *History of the Colleges of Winchester, Eton, and Westminster*, 1816, 4to, £23 10s. (old russ.); and Bryan's *Dictionary of Painters and Engravers*, 1849, extended to 12 vols. by the insertion of portraits of artists and specimens of their works, original drawings, etc., 1850, 12 vols., 4to, £12 10s. Messrs. Hoggins and Co. held, on the two following days, was productive of the following: a complete set of *The Tudor Translations* on Japanese vellum paper (limited to 18 copies), 40 vols., 1840, 8vo, £12 10s.; Carey's *Life in Paris*, 1825, 12 vols., 8vo, £12 10s.; *Voyage Round Great Britain*, printed on thin paper, 8 vols. in 4, 1814-26, 4to, £42 (hf. mor.); and Bacon's

*De Re Militari*, 1619, 4to, 12 vols., 8vo, £12 10s. (original leather binding, portraits within panel, and 12 plates of military architecture); a set of 12 original water-colour drawings for *A Grand Histoire de la Guerre de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding).

A second sale, extending, it is to say, for it comprised no more than 150 lots, was held at Sotheby's on the 1st of July. The importance of the collection was not so great as that of the first, but it contained a number of books of considerable interest. The most valuable was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding, portraits within panel, and 12 plates of military architecture). A second copy of the *editio princeps* of Homer bound by Roger Payne, but wanting two leaves containing the Latin epistle of Nemesius, realised £100 (copy, £45, mor. ex.). The book was bound by De la Motte in 1745, and is a fine specimen of the work of the artist.

The most valuable of the other lots was a large painted and illuminated figured initial in the text. A printed copy, the other known, of the third edition of *Baron de Montesquieu's Esprit des Loix*, 1748, 4 vols. (only), 1625-6, together made £250 (original calf of all the volumes); and Captain John Smith's *General History of the Province of Virginia*, 1624, 1625, 8vo, 2 vols., £100 (original calf, with all the original maps in good state, and brilliant impressions of the engraved title and portrait of the Duchess of Richmond). It wanted, however, the slip of "errata" and the portrait of Matoaka, and the portrait of the author was slightly defective. At this sale a series of 95 letters addressed by Sir Walter Scott to the Duchess of Abercorn, together covering upwards of 50 pages, and said to be the first of the kind, and the only one of the kind, for sale, realised the remarkable sum of £610; but they hardly come within our scope. More suitable for our purpose was the series of nine books from the library of the Duchess of Devonshire, sold for £100, and in contemporary English calf, decorated with the well-known coat of arms of the Duchess. The first of the series was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding), and the second was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding). The third was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding). The fourth was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding). The fifth was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding). The sixth was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding). The seventh was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding). The eighth was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding). The ninth was the *Précis de l'Histoire de France*, 1745, 12 vols., 8vo, £12 10s. (original leather binding).

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the first of the season, on the 2nd and 4th Messrs. Patrick & Simpson held a sale which included the library of the late Mr. J. M. Lott, and on the 5th and 11th days the same firm sold with a collection of a miscellaneous character. The best prices were:—The celebrated *Le Livre de la Vie*, printed at Geneva in 1474, 2 vols., 8s. 6d. per vol. (first edition), and the first edition of *Le Livre de la Vie*, 2 vols., 16s. 6d. per vol. (first edition). It is the season of the calendar sale.

SEVERAL SALES OF ENGLISH BOOKS were held during July by both Christie's and Sotheby's, but in only one do the prices realise anything but a small portion of the original value. The sale in question was that held at the Long Street rooms on the 14th of the month, and consisted almost entirely of engravings of the Early English School. The chief print was a fine first state of that rare poem, *Mary Magdalen*, by Walker, after Romney, which realised £325 10s. Following this *Lady Anne Lambton and Family*, by Young, after Hoppner, realised £204 15s.; *Caroline of Litchfield*, in colours, by Beaufort, after the same, made £155; and a set of *The Months*, in colours, by Bartolozzi and Gardiner, after Hamilton, made £204 15s.

THE third and final portion of the late Mr. E. J. Stanley's extensive library, sold on July 16th and three following days, realised rather more than £2,060, the sum total amounting to £2,060 10s. From a commercial point of view Mr. Stanley's collection ranks third in the list of important libraries sold during the season. This final portion, however, did not contain very much which it is necessary to notice. A fine set of *History of the Plantagenets*, from the commencement in 1814 to 1006, in all 160 vols., 4to, was bought by Mr. Quaritch for £375 (club binding, except a few volumes, the volumes of 25 vols. of *Great Chronicle of Henry*, 1832, by Messrs. Sotheby, and Mr. J. M. Lott, and from the Roxburgh Club, and of the first price of the set at the time was £450 for *English Literature*, 1832, by Messrs. Sotheby, and in 3, 1774 (call).

The small sale held on July 22nd, also at Sotheby's, might be passed off as a mere lot for Shelley. But it was a presentation copy from the author to his uncle, Robert Parker, and had a note in Shelley's handwriting inserted, "The author's respectful compts. to his uncle, Mr. Parker, who has been a great support of his education." Mr. Parker, after a season on the Continent, would be a great help to the author. The first of the series of *Four Messrs. Lott*, 1832, by Messrs. Sotheby, and Mr. J. M. Lott, and from the Roxburgh Club, and of the first price of the set at the time was £450 for *English Literature*, 1832, by Messrs. Sotheby, and in 3, 1774 (call).

The remainder of the sale were of a miscellaneous character. On the 11th and 12th Messrs. Sotheby, and Mr. J. M. Lott, and from the Roxburgh Club, and of the first price of the set at the time was £450 for *English Literature*, 1832, by Messrs. Sotheby, and in 3, 1774 (call).

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## Prints

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AFTER the Quilter sale on the 2nd, little else of importance appeared at Christie's rooms during July.

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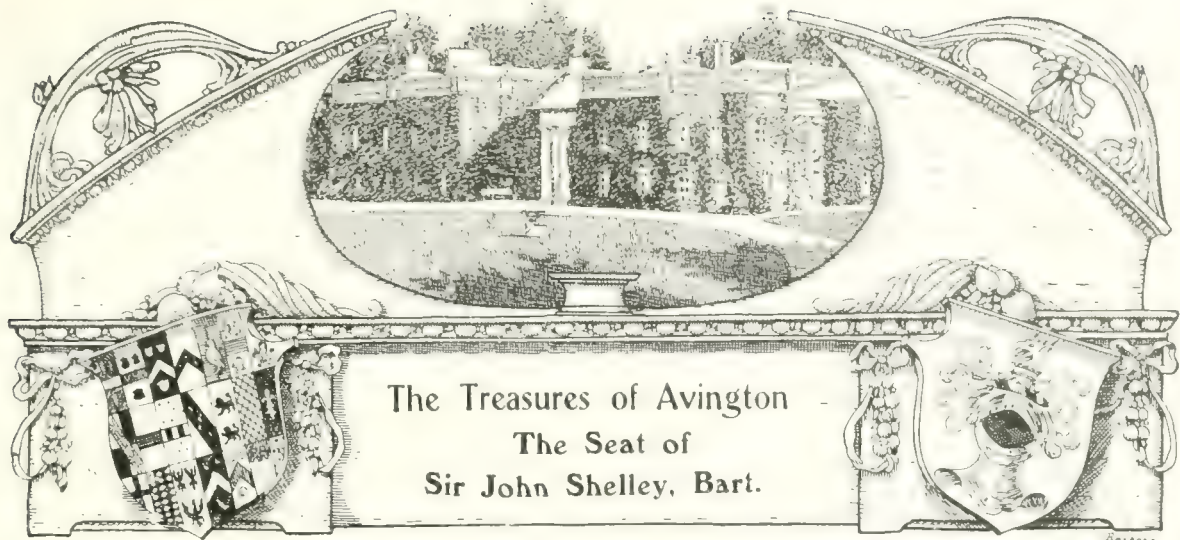


Portrait of a Young Woman

by Jean-Baptiste Greuze

Oil on canvas, 1755-1760

The artist's signature is visible in the lower right corner.



## Part I. Written and Illustrated by Leonard Willoughby

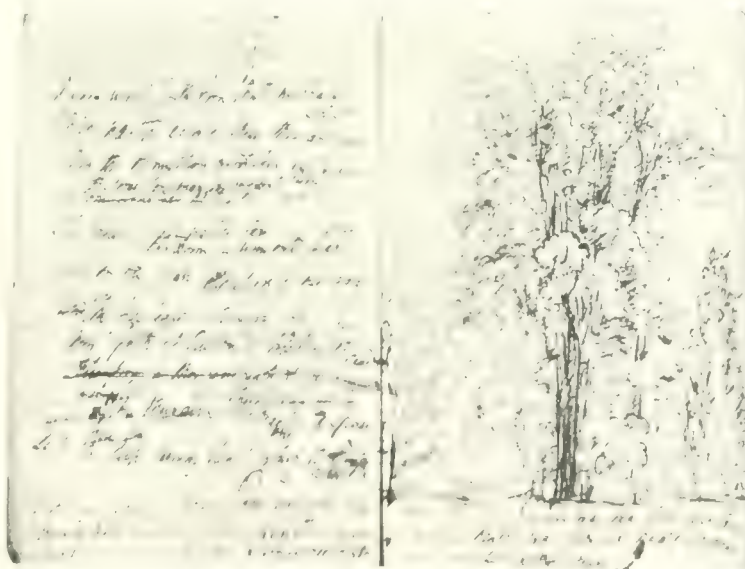
WHEN King James I., for certain good purposes of his own, created the hereditary order of baronets, he selected at first only the *chief estated* gentlemen of the kingdom for the dignity. The first batch of baronets, created May 22nd, 1611, included some of the principal landed proprietors among the *best descended* gentlemen of the kingdom. The list was headed by a name—Bacon—illustrious more than any other for the intellectual pre-eminence with which it is associated. To-day the holder of that title is the premier baronet of the United Kingdom.

Amongst the other distinguished men of descent and estate upon whom the honour was conferred on the same day (May 22nd, 1611) were Sir Richard Hoghton, Kt., John Shelley, Esquire, Sir Thomas Gerard, Kt., Sir Richard Maynard, Kt., Thomas De la Hay, Esq., and

All were representatives of territorial families which had their rise, most of them, at the Conquest, and one or two even in Saxon times. For some time after this the possession of territorial influence was the main qualification for the rank of baronet.

In alluding to the first batch of baronets created in 1611, I mentioned the name of John Shelley. This gentleman was the ancestor of Sir John Shelley, 6th baronet, the present owner of Avington, of which place I am now about to give a description. The family of Shelley is of great antiquity, and derives

its name from Shelley, or which Manor, with that of Schellins in Norfolk, are often found in Kt., Hants, Suffolk, etc., and Edward I. He also possessed other estates in this county, which at his death he divided between his sons, Henry, William, and Thomas, and a daughter.



Illustrated from an ancient manuscript, showing the hawthorn tree at Avington, the seat of Sir John Shelley, Bart.





WILLIAM SHAKESPEARE



JOHN DRYDEN



JOHN MILTON



JOHN KEATS



LADY SHELLEY MOTHER OF THE POET

BY ROBERT



PERCY BYSSHE SHELLEY'S GLOVE PICKED UP WITH BODY AFTER HE WAS DROWNED, PILLS OIL, ETC.

for Sandwich. His son, John, married Elizabeth, daughter and heiress of John Michelgrove in Sussex, and by her had four sons, viz., William (through whom the senior branch of the Shelley family has descended); Edward, of Worminghurst Park (ancestor of the Shelleys of Castle Goring, of which I write, and of the Lords de l'Isle and Dudley); Richard, of Patcham (ancestor of that branch of the family, as well as the Shelleys of Lewes); and Sir John Shelley, killed at the taking of Rhodes.

As to the branch who are descendants of the eldest

son, Sir William Shelley, Kt., one of the justices of the Court of Common Pleas, who obtained large estates with his wife (the daughter of Sir Hamon Belknap), and who entertained Henry VIII. at his seat, Michelgrove, in Warwickshire, I am not here concerned. This line of the Shelleys—the present senior line—are settled in Devonshire, whereas the next branch, of which I here touch, are descended from the second son, Edward, of Worminghurst. Curiously enough the present representatives of the two branches have the same name, both being Sir



SILVER VESSELS BELONGING TO SIR JOHN SHELLEY, 1752



## *The Treasures of Avington*

"John" Shelley, both baronets, and of course are kinsmen, having had a common ancestor in John Shelley, of Michelgrove, in the fifteenth century.

Edward Shelley, of Worminghurst, was succeeded by his son Henry, who married Anne, daughter and heiress of Richard Sackville, great-uncle of the 1st Earl of Dorset. Son succeeded son, and one of these, John Shelley, of Fen Place (in right of his wife Helen, younger daughter and co-heir of Roger Bysshe), was succeeded by his son Timothy,

three eldest—Philip, John, and Jocelyn—becoming respectively 5th, 6th, and 7th (and last) Earls of Leicester. Thomas, the youngest, dying before his brothers, and they leaving no issue, the estate of Penshurst fell to Thomas's daughter Elizabeth, who, as I stated, married William Perry, of Turvill Park, Bucks. Sir Bysshe Shelley's second son (by his second and fortuitous marriage), born 1771, married Henrietta, daughter of Sir Henry Hunloke, and on succeeding to the Penshurst estates adopted the



VIEW OF THE FRONT OF HOUSE

born in 1700: he married Mrs. Johanna Plum, a widow, of New York. Their son, Bysshe Shelley, of Castle Goring, in Sussex, born 1731, was created a baronet in 1806. Thus it was that this branch of the family obtained their baronetcy, in addition to the one already existing, held by the senior branch centuries ago previously. Bysshe Shelley married first Mary, the only child of the Rev. Thomas Michel, of Harlington, by whom he had a son, Timothy, who succeeded his father as an heir. Sir Bysshe married secondly Elizabeth, only daughter and heiress of William Perry, of Penshurst, in Kent, which place he had inherited in right of his wife Elizabeth, daughter and heiress of Col. The Honourable Thomas Sydney, a son of Robert, Earl of Leicester. This Lord Leicester had four sons, the

additional surname and title of Sydney, and the eldest was known as Shelley Sydney. He was created a baronet in 1818, and thus there were at that time three baronets Shelley, two of whom were last brothers. Sir John Shelley, Sydney son, Philip, born in 1800, married in 1829 Lady Sophia Fitz Clarence, the eldest daughter of William IV and Mrs. Leinster. They had three children, including a Baroness Fitz Clarence, who was created a Countess Philip by his father-in-law. He then completely dropped his own name and bore and remained known thereafter as Sydney. Elizabeth, second daughter of Shelley, born which, for convenience, I will not record, Sir Timothy Shelley, 2nd baronet, who in 1790 married Lady Catherine Fitz Clarence, the Sydney, via the father's side, Philip Berkeley Sydney.

the most distinguished as they have been, to make the name of Shelley imperishable the wide world over.

Shelley, born 4th August, 1792, at Field Place, Hoveham, Sussex, was the celebrated poet. He married Mary, by the second wife had a son, Percy, who became a baronet, and

represented his first cousin Edward, the eldest son of John Shelley, of Avington, younger brother of the poet. Sir Edward, 4th Bart., was succeeded by his brother Sir Charles, who married Lady Mary Stopford, 3rd daughter of 5th and present Earl of Courtown. It is their eldest son, Sir John, now 6th Bart., who represents this branch of the family, and to day owns



CUCKOO CLOCK AND TACOMITH

baronet. The poet, however, never succeeded to the title, as he was unfortunately drowned at sea July 8th, 1822, when only twenty-nine years of age. His life is well written, and is now well known to the public, and is well adapted to be read. His son, Sir Percy Florence, born 1819, married in 1848 Jane, widow of the Hon. Charles Robert St. John, but left no issue. He is a member of the direct line of the Shelley family, and thus the direct line of the Shelley family is made distinct on the male side, though the daughter Ianthe by his first wife, who married in 1817, Edward Florence, Esq., is a member of a very ancient West Country family, of which it is the only one which still exists. The title on the death of Sir Percy Florence

Avington. He married the Honourable Eleanor Rolfe, only daughter of John, 1st Baron Llangattock, of The Hendre, Monmouth.

Having thus in an abbreviated form traced the descent of this very ancient and distinguished family, whose arms consist curiously enough of "three wheel shells, the crest a griffin's head, cras d'argent, and ducally gorged or," I will proceed to give a description of some of the treasures in Avington, many of which are of great interest to connoisseurs. Of these naturally the most valuable and interesting are the poet's MSS., of which there are a considerable number.

Some of the pictures are remarkable, notably

## *The Treasures of Avington*

those by, or attributed to, Holbein, Romney, Gainsborough, Kneller, Beechey, and Lady, and one by a Dutch artist. The china and collection of Oriental articles is valuable and extensive. The furniture, the best of which is in the saloon and red drawing-room, is chiefly Louis XV. and XVI.; while the ormolu candelabra and girandoles are particularly fine. There is a fair quantity of very fascinating old oak

even in this present-day craze for the Continental style of furniture. I cannot read the painted walls of Avington could give some of the old chapters concerning the doings of the inmates of this place, especially during the rollicking times when King Charles and Nell Gwynne inhabited it. Going back, however, to still earlier days, *Domesday Book* tells us it was there entered as Avintune. As



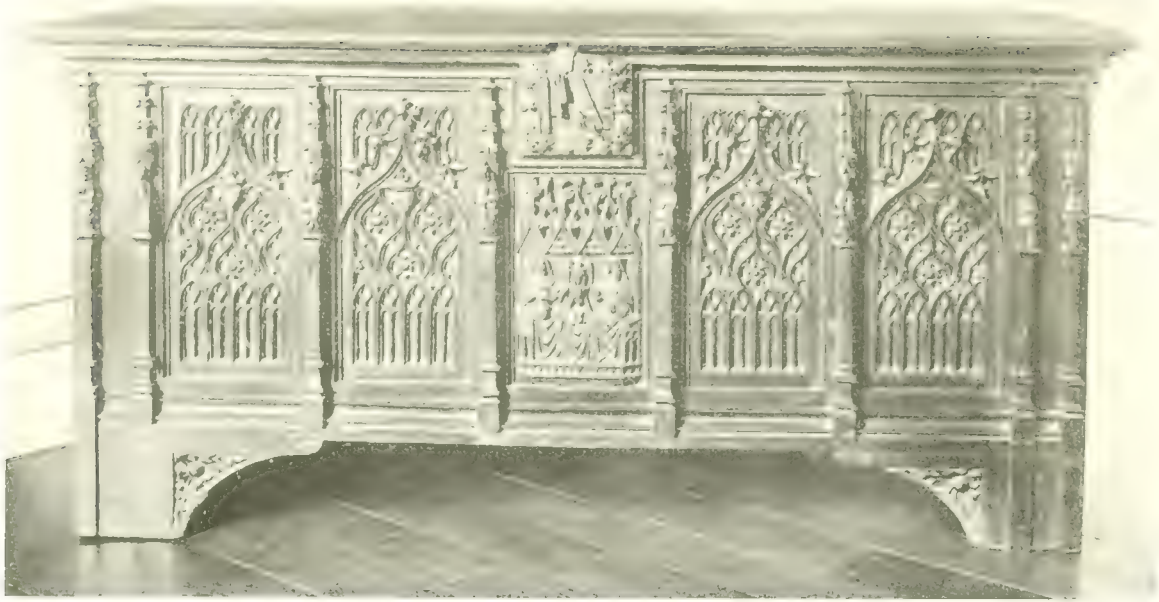
PAINTED MEDALLION IN THIRTEENTH-CENTURY WALL-PAINT

and Chippendale furniture scattered about the house, and some excellent specimens of Hepplewhite and Adam chairs. I will give illustrations of such articles of furniture, china, pictures, and curios of most value and interest, and also one of the beautiful saloon ceiling which took the celebrated painter, Verrio, seven years—so it is recorded—to paint. This robing room is an exact copy of one in Winchester. Before describing these, however, it may prove of interest to know something about the history of Avington itself, it having in turn been both a ducal and even a temporary royal residence. I often feel that, could walls but speak, what tales there would be to unfold! some—many I fear—quite unpublishable,

to the exact meaning of this word, I am somewhat in the dark, though we know "tūn" or "tūn" is the Anglo-Saxon word meaning "enclosed place" or "enclosed place" or even "village." It was in 1043 that King Edgar granted it to the Benedictine monks of St. Swithun's Priory at Winchester, soon after their settlement there, in the room of the secular canons who before possessed it.

Winchester—or Winton as it was once called—is five miles south-west of Avington, and was at that time the metropolis of the West Saxons. The boundary grant which sets forth the boundaries of the property, written in 1043, in Latin, is quaint reading. *Domesday Book* informs us that Avington was held





GOthic CARVED OAK CHEST



WOODEN BENCH

## *The Treasures of Avington*

by the Bishop of Winchester, and was ecclesiastical property long before the Norman Conquest. The property remained in the hands of the monks of St. Swithun until the time of the Dissolution, when Henry VIII. granted it to the Dean and Chapter of Winchester for one year, after which time he insisted on its surrender, with other manors. It then passed into the Clark family, concerning whom I know nothing, except that they could only have possessed the estate for a comparatively short time, as in the reign of Elizabeth it was owned by Thomas, son of Sir Giles Brydges.

Avington was never a monastery, though I imagine—and the name seems to corroborate my idea—that this was the grange or farm on the estate of the monks. Probably there was a decent house—for a house there certainly was, as a few old portions of the offices still exist. Here I suppose the agent or bailiff resided, and looked after the property. Now whether the Clarks who inhabited Avington after the Dissolution lived in the original house, or only added to it, I cannot say, but I should imagine they erected a new house, as there are portions of the present building which are of the Elizabethan period, and these, I may add, are far more attractive to-day than the severe-looking, plain structure which the Duke of Buckingham erected in 1789. Thomas Brydges, who in the reign of Elizabeth owned Avington, was son of Sir Giles Brydges, brother of Sir John Brydges, who in 1554 was created Baron Chandos. His descendant, James, eventually 9th Baron, was created Marquess of Carnarvon and Duke of Chandos in 1719. From Thomas Brydges, to whom I referred, who probably held some Court appointment in the reign of Henry VIII., the estates lineally descended to George Rodney Brydges, who married the infamous Lady Shrewsbury, of whom it is said that, disguised as a boy or groom, she held the horses while she witnessed the fatal duel about herself between her husband and George Villiers, 2nd Duke of Buckingham. She lived till 1702, and during her residence at Avington, Charles II. and Nell Gwynne were frequently her guests during the building of his new palace at Winchester. Charles was obliged to reside here a good deal at this period owing to Prebendary Kenilworth's taking him at Winchester while he had Nell Gwynne with him—for which, however, Charles seems to have owed him no grudge, and in fact later on made him Bishop of Bath and Wells! George Rodney Brydges died in 1751, and left his large estates, of which Avington formed a part, to James, 3rd and last Duke of Chandos, who married Margaret Norton in 1753. She died in 1768, when he married Ann Eliza,

daughter and heiress of Sir Richard Gamon, Bart., in 1777, by whom he had an only child, Ann Eliza, who married in 1796 Richard Grenville, Earl Temple, who succeeded his father as 2nd Marquess of Buckingham in 1813. He assumed the name Brydges-Chandos, and in 1822 was created Duke of Buckingham and Chandos. James, the last Duke of Chandos, died in 1789, and his son-in-law, the 1st Duke of Buckingham and Chandos, in 1839. The latter was succeeded by his son, who sold Avington and many other estates in 1848. Avington was then bought by John Shelley, younger brother of the poet, and great-uncle of the present owner. In 1789 the house was considerably altered, and additional wings added to the present front of the house, when the alignment of the house was also slightly altered. James, 3rd Duke of Chandos, who was greatly attached to Avington, died before all his designs could be executed, but he added the new hall, salon, red drawing room, and also the new roof. Before the additional wings and alterations were made to the house, Nell Gwynne's dressing-room was to be seen.

It will thus be understood that Avington is by no means an old Shelley family possession, for it has only belonged to them for about sixty years. There is nothing particularly architecturally beautiful about the building, which is square and built in red brick now much grown over with creepers. The portico, painted cream colour, consists of several enormous pillars, or rather pilasters, running from the ground to the top of the house. These support a huge pediment, on which are three large female figures in lead. Between the pilasters are the windows of the entrance hall below, and the saloon above. The hall measures some 48 ft. in length by 21 ft. in width. At either end are Doric columns, which divide up the hall into three sections. The fireplace faces the front doors, in the centre of the north wall, and is of white marble. Above it there is a fine old French Louis XIV. ormolu clock by Reber, Paris. There is a good deal of ornamentation, especially the ceiling, throughout the house. Amongst that in the hall are two beautiful old fruit dishes supported by nude figures riding winged horses. The walls are painted in panels after Bartolozzi, and the ceiling represents the firmament. Against the east end there is a particularly fine oak chest, the front of which is carved in the Perpendicular style with pinnacles and crockets, divided into four panels carved to represent flamboyant windows. The figures represent the Father and the Son, the Virgin of the Virgin, while above her the Holy Ghost is represented by a Dove. A replica of the chest in the

Monmouth. The collection is extremely interesting. One of the items is a leather missal box with a painted top, typical of the 16th century. The tapestries and chairs are also old Italian. There are some very fine paintings of elephants' tusks, the two largest

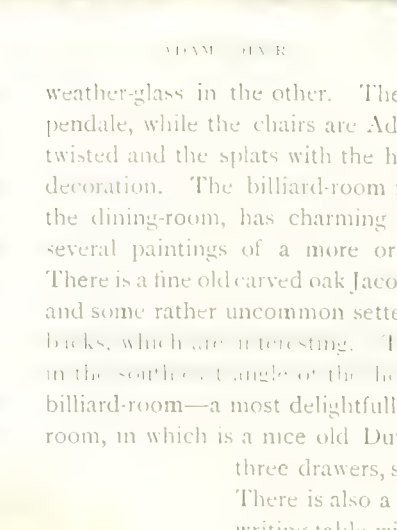
of which weigh 40 lb. each, thus their size may be gathered. From this hall the dining-room is entered at the west end, while the billiard-room, w.c., smoking-room and St. John's study, are at the east end. At the north-east corner are the large white-oak doors admitting to the grand staircase hall, and at the foot of the stairs is the door to Lady Shelley's charming boudoir. On the left of the stairs are two archways to a lobby, and passing through this the library is reached.

The dining-room measures 40 ft. by 20 ft., and is a somewhat plain room as regards decoration. The windows look out over the park and lake, the view being perfect. The pictures here include two by Pennycuik Holburn, a Gainsborough, a Beechey, and a large picture of *Chatterbox's Entry into the Kitchen*, by an artist whose name I cannot give. This latter picture, I have no doubt, would greatly delight the inhabitants of Winchester to possess, as it is a national subject which may command their admiration.

The walls of this room are buff colour, with a graceful frieze in gold, of Adam's design. The mantelpiece is white marble, with a finely carved shelf, and above the chimney



THE UNIVERSITY OF CHICAGO



APPENDIX

weather-glass in the other. The sideboard is Chippendale, while the chairs are Adam design, with legs twisted and the splats with the husk and honeysuckle decoration. The billiard-room faces south, and, like the dining-room, has charming views, and contains several paintings of a more or less ordinary kind. There is a fine old carved oak Jacobean court cupboard, and some rather uncommon settees with Chippendale backs, which are interesting. The smoking room is in the south-east angle of the house and next to the billiard-room—a most delightfully bright, comfortable room, in which is a nice old Dutch oak cabinet with

three drawers, shaped sides and top. There is also a curious Queen Anne writing table with claw and ball feet and cabriole legs, the top sloping up slightly. A large gilt Chippendale mirror with bevelled glass, and the Shelley arms—three shells—painted at the top, is very effective. An old letter in frame, signed by Louis XIII., 1636, is interesting, as is also a passport which was used in the Turko-Russian war. These and a Queen Anne striking clock, by R. Lawrence, Bath, and some Dutch Burgomaster chairs, are the most prominent objects in the room.

$$2.1 \times 10^{-4} \text{ s}^{-1} \times 3.6 \times 10^3 \text{ s} = 0.76 \text{ s}^{-1}$$









## Old Meissen Porcelain: its History and Decoration

### By Linden Heitland

THE old superstitions, prejudices, and suspicions against alchemists which were prevalent at the end of the seventeenth and beginning of the eighteenth century, were, strangely enough, productive of more than one great chemical discovery, which, at a single bound, brought the one-time victim of the popular ignorance into lasting and glorious fame. A remarkable instance of this was the discovery of a substance nearly akin to Chinese porcelain by John Frederic Böttger, who, being a chemist's assistant at Berlin, fell under suspicion as an alchemist, and had to take refuge in Saxony, which was then under the rule of Augustus II. The Elector questioned him as to his researches into the forbidden science, and hearing Böttger boast that he knew the art of effecting the conversion of ignoble metals into precious stones and gold, placed him in the laboratory of a chemist named Tschirnhausen, who was in search of the "philosopher's stone." Towards the close of the seventeenth century Tschirnhausen succeeded in manufacturing large burning reflectors, having a lens-diameter hitherto unobtainable, which enabled him to obtain temperatures up to silver-fusing heat. His invention created a very great sensation among his contemporaries; both Tschirnhausen and Böttger believed they were very near solving the problem of the conversion of metal when studying the action of the sun heat on the various substances through the burning reflector. Böttger made investigations as to the influence on gold and other metals, on stones and on earth. He also

continued these experiments at higher temperatures, and ascertained that some substances were unchangeable in the fire, while others melted to a liquid glass. He thus became acquainted with classes of fire-proof and fire-liquid compounds. It was while ascertaining that certain clays and earths passed through fire unchanged, and lead became liquid, that Böttger surprised himself by producing something akin to Chinese porcelain. It was Böttger's merit fully to comprehend the importance of his experiments; and the king gave him every facility to continue his researches, and work out his secret. He was first established at Meissen, then at Komstern, and last at Dresden. The first results, which came from mixing Nuremberg earth, a red bolus, with loam, and subjecting it to a strong, glowing heat, were comparatively rude. Then attempts were made to obtain masses equivalent or similar to the

material of the then highly prized Dutch tiles, which were so far successful that he obtained, after burning, a paste which was no longer absorbent, but as hard as porcelain, of glossy fracture, and capable of receiving a polish. Then followed a red stone ware, afterwards called "Red Porcelain." This he discovered while prosecuting his experiments in 1707, when he had the furnace filled with trial pieces, which were fired for six or seven days. Before a piece was withdrawn. The first piece which was taken out, a test-piece, was thrown into cold water, when it was discovered that it was not porous, but as true stone ware, and with



JOHN FREDERIC BÖTTGER. BY MEISSEN MANUFACTURE.





FIGURES OF OLD DRESDEN FIGURES

a metallic ring. Bottger now began to make a number of pieces of this stoneware, which, to suit the wishes of his royal patron, was afterwards called "Red Porcelain." Generally it is undecorated and of a rusty red colour, though some of his latest pieces in the same way are almost black, and are decorated with painting in relief. A teapot in "Red Porcelain" was recently sold for as much

as thirty guineas, and even imperfect pieces are much sought after.

How long the experiments in "Red Porcelain" might have continued in the attempt to produce a true porcelain it is impossible to estimate; but by an accidental discovery the object at which Bottger aimed suddenly came within his reach. One day a new kind of hair-powder was recommended to



A LARGE WHITE BEAR FIGURINE OF OLD DRESDEN

## Old Meissen Porcelain



OLD MEISSEN COLOURED GROUP KANDLER'S MODELING

new discovery solved the whole problem. Böttger immediately made enquiries regarding the new hair-powder, and traced its production to a wealthy iron-founder, one John Schnorr, who, riding one day in the vicinity of Aue, near Schneeberg, Saxony, noticed that his horse found difficulty in raising its feet. Examining the clay, he found it very white and peculiarly adhesive, the very two properties required in a hair-powder. Accordingly he took a quantity of the clay with him, made the new hair-powder, which being much cheaper was a very successful venture; and it was as this that it reached Böttger's notice.

By the death of Böttger, Augustus II., Elector of Saxony,

Böttger, who, on examining it, found it was of an earthy nature, and at once tried it in his laboratory. He then found that the powder was kaolin, and from that moment hard porcelain was discovered. Previous to this Böttger's own experiments had resulted in the production of a dull white porcelain; but the



SCULPTURE BY PROF. STUMM (XVII. E. 1000)



OLD MEISSEN VASE (XVII. E. 1000)



... the Royal Saxon China Manufactory was established, the date being the 25th of July, 1710, and the Royal Castle, Albrechtsburg, at Meissen was chosen for the workshop. Here, Johann Friedrich Kändler, director of the first manufactory of porcelain in Europe, was called to direct the work. The new factory were kept like a prison fortress, and every precaution was observed to prevent secrecy. Every man connected with the works was under oath to keep the secrets of the factory, and to reveal them on pain of death. But, as precautions were taken, the secret could not be kept, and within a few years Meissen had several rivals. White ware was made until 1714, and the Nankin blue was the first coloured ware imitated. Böttger only lived just long enough to see other factories introduced in 1715 before his death in 1719. He had succeeded in the experiment, and carried out many great improvements, and mingled and combined the previously exclusively Oriental designs with those of a purely European character. It was under his management that heavy gilt borders surrounding figures, flowers, or foliage, the wavy line, and the 1714, while the King himself was director, that Kändler, a sculptor and modeller, entered the employ of the manufactory, and introduced, as an ornamentation for vases, flower wreaths in relief, and afterwards attempted figures with immense success up to the beginning of the third Silesian war, and especially in 1730 the factory developed remarkably. It should have been mentioned that in 1714 a permanent store was established at Dresden, and out of the manufacture of articles

of domestic use, the production of art objects and technical utensils soon developed, and found a brisk sale, yielding considerable profit. Linder's beautiful paintings of insects and birds, which were his speciality, were executed between the years 1725 and 1748, and then came, also during Kändler's

time, the exquisite paintings by European artists, which brought the Chinese style and decoration to an abrupt and effective ending.

The brightest days of Meissen's history—the days of its glory—were those from 1726 up to about 1741, before Frederick the Great robbed it for the enrichment of Berlin of men, moulds, models, and clay. When peace at last came, it was too late to restore Meissen to its former glory and pre-eminence, as it then had rivals both at home and abroad in England and France. The factory was plundered a second time in 1756, and although it subsequently attained to a high position, it never again reached its former prosperity within the period of interest to the twentieth century connoisseur, though of recent years its productions have been far ahead of many other manufactories with far less sad and hampering histories.



THE MEISSEN VASE WITH FIGURE ON THE COVER PAINTED BY THE WALLACE COLLECTION, 1714.

A marked change in the style of Meissen is noticeable in the productions of the last quarter of the eighteenth century, the forms and ornaments assuming a far more classical character. This style, evidently borrowed from France, was adopted by Marcolini, and entirely superseded its predecessors. That the manufactory was now in its decline, and having lost its prestige was gradually sinking in importance, is an historical fact. From less than a





COINT ERU III PERIOD ABOUT 574

AND ABOVE IN MUSEUM OF THE FINE ARTS

the Meissen porcelain. Meissen porcelain is not only the finest, but the most valuable of the European manufactures, and the most decidedly marked in its character as it was. Whether Jacquemart was correct in his statement that the manufactory was, for a time, the most perfect in its composition and execution, marks it is difficult to say, though there are more reasons to believe in the truth of the statement. But with modern Dresden it is not our subject to

though it may be mentioned that the manufactory gives to commerce many works which are of immense value, either for their historical associations, or for their artistic merit. The service by Professor Steiner reproduced on page 67, represents a style of work once very much in vogue at Dresden. Modelled cups and china flowers were peculiar to the productions of Kändler's time, for it was Kändler who, while superintending the modelling department under Augustus II. between 1731 and 1733, introduced the beautifully fashioned flowers in relief, of which some idea may be formed from one or two of the illustrations. Another, and a very curious work, reproductions of which can occasionally be picked up in England, was Count Bruhl's *Tailor and his Wife*. These pieces were made by Kändler in 1760 under the Count's directorate. Count Bruhl, though a profligate, was rather witty, although his humour was often vulgar; and having repeatedly been requested by his tailor to allow him to look through the manufactory, he at length consented. When the tailor presented himself at the works a few days later, he was presented at the outset with the pieces of porcelain referred to. One of them represented him standing astride a he-goat brandishing his scissors, while the goat carried a "goose" in its mouth, and the other figure was that of his wife, with a baby in her arms, sitting upon a she-goat. He found that the discomfited tailor fled without seeing more of the porcelain manufactory.

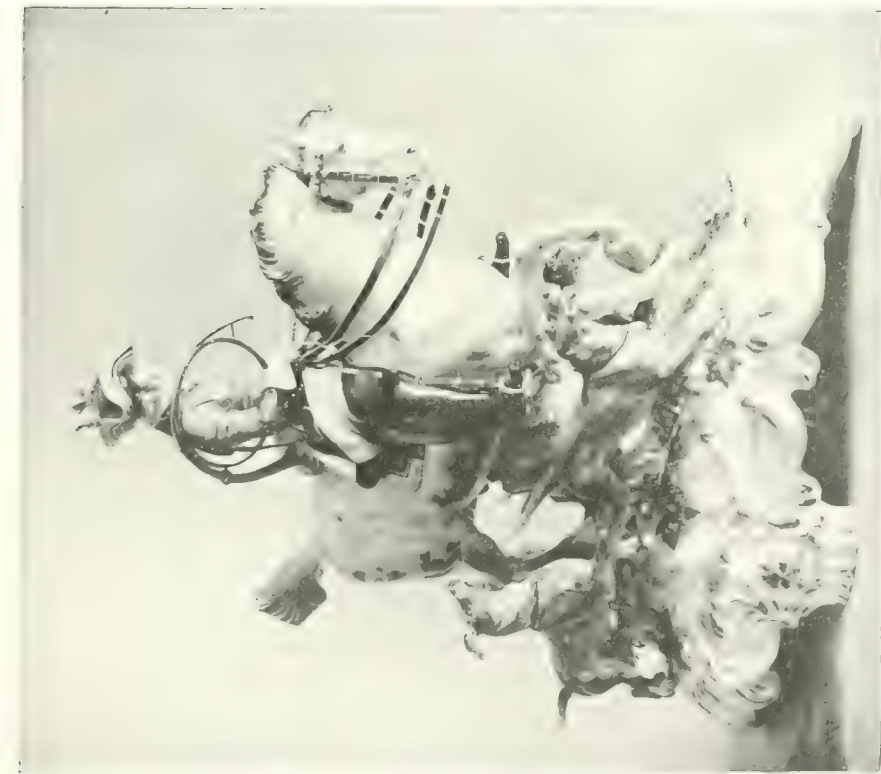
The numerous cabinet forms and style of Dresden refer the mind back to the French style. They are tea-cases, candlesticks, snuff-boxes, butterflies, flowers, clock cases, figures, and animal figures. The miniature cabinet on one of the market pieces are a very good example of the miniature, and the complete table group of the "Rex" is noteworthy.

Many curious stories are told of runaway workmen from the factory of the Dresden manufactory, and of the attempts to keep the workmen from deserting by offering rewards for their recapture, but by any available means. A runaway from Meissen was the case of one of the best of the workmen at Völkchen in 1751, who, after having been twice recaptured, was at length sent to the factory at Meissen, and was

far inferior to Dresden. It came to an insignificant end in 1752 under the directorate of Alexander Lowe, though but a short time before it gained great celebrity for its painted and decorated ware. From Völkchen the workmen fled to Höchst by the hands of one of a man named Ringler, who was in the habit of carrying food with him without pots regarding the manufactory. His fellow-workmen at Höchst made him drunk, copied his secrets, and sold the secret thus obtained at other centres. When Ringler awoke to a full realisation of the consequences of his folly at Höchst, he went to Frankenthal, Bavaria, where a factory founded by Hannong, of Strasburg, made porcelain in 1755. Ringler left here very soon, and went first to Neudorf Nymphenburg, in Bavaria, and then in 1758 he founded a factory at Ludswigburg, Wurtemberg, which was worked until 1821. The porcelain made here was beautiful, and the figure pieces were admirably modelled. In this way the industry spread over the whole of central Europe, each new workshop becoming the centre of a number of smaller ones. But none ever approached to the old mother-manufactory in the days of her glory; and the only one which can be said to have approached her closely at any time was the one at Berlin, for which Frederick the Great robbed Meissen; and even the productions of these works have been repeatedly declared to be "clumsy"—a charge which could never be justly brought against Meissen.

#### THE MARKS OF MEISSEN.

1. Impressed on Pottery of Bottger, in the early days of the manufactory.
2. Augustus Rex, founder, pencilled in blue on hard paste, 1719.
3. The Caduceus (Sale Mark) pencilled in blue, from 1712 to 1721.
4. Bottger Ware. Mark of about 1715.
5. The same as 4, and same date.
6. And other similar squares, used in imitation of Oriental porcelain, about the same date.
7. Mark of Heroldt (manager), 1721.
8. Ditto 1726.
9. Ditto 1738.
10. Ditto 1748.
11. Mark of Brühl (manager), 1753.
12. Mark of uncertain date.



THE BANG-MAN. MUSEUM, HALL, GROUP 161



OLD MUSEUM. COLLECTED. GROUP 161



# The Connoisseur

M  
A  
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P

1757

10. Königliche porzellan  
1757

1757

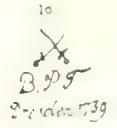
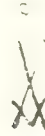
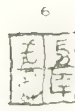
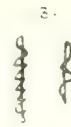
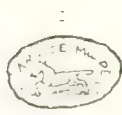
18. Mark of Marcolini  
1757

19. Mark of Marcolini  
lain, perfect, and for sale.

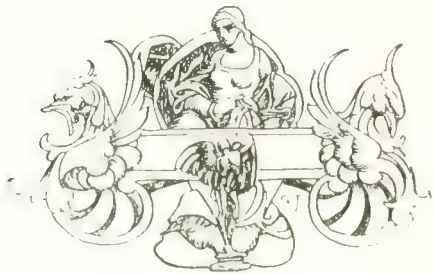
20. Mark of Marcolini  
1757

22, 23, 24. Mark of  
faulty table goods.

25. A modern imitation  
1757



THE END OF THE WORLD



# Pictures

## The Winstanley Portraits of Shakespeare By M. H. Spielmann, F.S.A.

Few of the doubtful—the very doubtful—portraits of Shakespeare have more completely puzzled those commentators who have cared about them than the Winstanley portraits, and few have given rise to more bitter controversy. That there are at least two, and probably three, will here be shown; hitherto the conflicting descriptions being allowed to apply to a single work have naturally created embarrassment, for the fact that there exists a couple of them, both known by the same name, does not appear to have been recognised hitherto.

In the year 1859 the world first heard of the portrait then in the possession of Mr. Winstanley, of Liverpool. Mr. Winstanley was an auctioneer, a

man whose character commanded respect, and whose moderation during the main attack upon his good faith (which assault, he thought, should have been directed only against his ignorance or credulity) would be more remarkable if he had been really

smarting under a sense of outraged innocence. In either case his conduct is difficult to understand.

He had been at a portrait of Shakespeare, which he believed to be of great importance and value, and was apparently in full exultation of its possession when on the 6th February, 1859, a portrait appeared in *The Literary Gazette*—a paper of long standing, comparable in authority and importance to the *Illustrated London News*. That article announced that a



THE WINSTANLEY PORTRAIT OF SHAKESPEARE, AS IT APPEARED IN THE LITERARY GAZETTE, FEBRUARY 6, 1859.

...at Stratford-on-Avon and in Westminster Abbey, and the monument had been made by Mr. William Scouler\* under the supervision of Mr. Bullock, "bearing the common resemblance so universally ascribed to Shakspeare." The style is entirely in unison with the period, and entirely in commemoration of the greatest "that ever lived"; and animadverted on all other monuments as extent.

It only needed this reference to stimulate Mr. Winstanley into acquainting the world with his proud ownership of a wonderful portrait; nevertheless, in our most charitable mood, we must be haunted with the suspicion, awakened and probably justified by the developments, that there must have been even then some doubts, some very well-defined reservations in his mind, as to the authenticity of the work. Nevertheless, on the 10th February he despatched from Liverpool the following letter, which was printed in the issue of the 20th:—

"Your having, in your last number, noticed the simple and beautiful Bust of Shakspeare, recently produced by Mr. Britton, and your subsequent remarks upon the uncertainty, not to say spuriousness, of all the likenesses of our immortal Bard, induces me to trouble you with this.

"I am in possession of a very curious portrait of Shakspeare, one which I think is wholly unknown to the literary world, except a few friends to whom I have shewn it since it became mine. I am aware that, as you observe, 'Pictures have been discovered and asserted to be his Portrait, without any sound pretension to that character.' I am aware also of the prejudices against every Picture now offered to the notice of admirers of Shakspeare. I shall, therefore, merely describe my picture, and shall be very happy to be favoured with any remarks upon it, either from yourself, or from any of the numerous readers of your valuable paper.

"The picture shews only the head and a small part of the shoulder; the size of life; the dress is black, with a white collar thrown over the shoulders, and tied before with a cord and tassels; the portrait is surrounded by a wreath of the ivy, the mistletoe; under the portrait are two

lancel leaves, on which are written, in old English character, the following lines:—

A HOLLY, IYVE, MEET ME HERE THE WINTER TIME  
THE DEER OF LITTLE GEYSE, THEY WILL EAT OF THE SHALL HAVE  
THEY LETT THE DEER LIVING LANCELETS  
THEY LANCE, LOWE, IYVE, O WILL SHAKESPEARE.

P. 1

"A gentleman of this town, whose taste and judgment in works of Art rank with the highest, is of opinion that the portrait is painted by PAUL VANSOMER; it is in very fine preservation, and has every appearance of having been painted at the time of Shakspeare. I have no *pedigree* with it, Sir, having purchased it of a dealer, who met with it at a pawnbroker's, and knowing my fondness for Shakspeare, reserved it for me.

"Possessing a cast of the late Mr. George Bullock's valuable model of the monument at Stratford, I am entitled to say, that in character as well as feature, my picture is almost in every respect the same. I know, also, that many portraits have been manufactured into Shakspeare, and that very disgraceful use has been made of the style of Ben Jonson, in order to deceive the public; but there is a simplicity of character, with such marks of originality in my picture, that I have no doubt but it will prove highly interesting to the many admirers of our 'Gentle Shakspeare.'"

It is extraordinary that with the knowledge which he admits of spurious portraits, and with the further knowledge which he had later to confess, he should have professed any faith in his picture which the "disgracefully-used" Ben Jonson verses, such as should hardly deceive a schoolboy, ought effectually to have discredited.

Agreeably with his ingenuous invitation, he was "favoured with remarks" from one of the Editor's readers, of a kind that must have startled him considerably; for Mr. William Brockedon, the artist,† tell upon him forthwith and rent him tooth and nail. Nearly three months had elapsed—devoted to making close and careful enquiries and working up his case—when Mr. Brockedon, writing over the initials "B. W.," initiated a remorseless duel (in the issue of the 15th May, 1819), remorseless at least

\* The manuscript is not accurate in its spelling; the correct reading is given further on.

Scouler, the sculptor, who gained the gold medal at the Royal Academy Schools in 1817, exhibited at the Royal Academy from 1815 to 1846 portraiture and ideal work; and a bust of Walter Scott in 1823, in which year he was appointed sculptor in marble to the Duke of Clarence. He showed his marble statue of Scott in 1838 and of Prince Albert in 1844.

† William Brockedon, F.R.S., was a frequent contributor to the Royal Academy between 1812 and 1841 as a painter of portraits and figure subjects, and occasionally of landscape. He was an unusually able man both as a painter and a writer, and he received the honour of an invitation to contribute his portrait to the Ulster Gallery. He died in 1854 at the age of sixty-seven.



## The Winstanley Portraits of Shakespeare

on his side. He bluntly charged Mr. Winstanley with being well acquainted with the factory of false Shakespeares, of which his own had no claim to be considered independent, and asked him if on seeing Dr. Hardie's Shakespeare portrait at Manchester he did not acknowledge its excellence and afterwards abuse it. Whether on coming to London he did not go to Mr. Forster\* to trace the picture; whether Forster did not inform him of the whole system of the issue of spurious portraits of Shakespeare, among which was his own; whether Mr. Winstanley thereupon *did not order two more* [the italics are his]; and whether, after being in possession of all the facts and after having taken the course he did, he did not then, and only then, when he well knew the value of his Shakespeare, write his letter to *The Literary Gazette*.

On the 19th of the following month, having presumably recovered his breath after this home-pressed onslaught, Winstanley quietly replied, after protesting parenthetically against the tone of the attack, and mainly against the introduction of Dr. Hardie's name and portrait† into the discussion, that it was quite true that he acknowledged the excellence of Dr. Hardie's portrait, but not its genuineness, and that in any case he never abused it; that he called on Forster for another purpose, but that on his mentioning Dr. Hardie's portrait Forster replied, "Ah, is my old diamond picture‡ got into your country?" and then told him all about it—but that this did not involve Winstanley's own portrait, which Forster never saw: that he ordered not two but one, and that was in order that he might hang it beside his own, so that his friends might the more readily and conveniently compare the spurious and the genuine; and that the sum he paid for the fake was trifling.

To which Brockedon, writing under his own name in the issue of the 17th of July, retorted by explaining how Dr. Hardie's picture had been acquired and examined by Winstanley himself and a circle of friends, when all present agreed to its genuineness, and then proceeded to give very damning evidence of Winstanley's visit to Forster, and of his own (Brockedon's) determination, with Forster's warm approval, to expose the traffic in fraudulent Shakespeares that was then being carried on by Green, Zincke, Holder & Co.

A few years later Zincke, the arch-fabricator, made

full confession, or triumphant exposition, rather, to Abraham Wivell, who printed it in *The Literary Gazette* in 1827.§ He declared that he was the originator of it—not, as he occasionally did, painting it throughout, but, as was more usual with him, turning another portrait into Shakespeare. In its original state it was a picture of an elderly woman—a female face being easier to deal with than a man's—which he bought from a Mr. Piercy, and which received a good deal of attention and tittivation before he could establish her satisfactorily in the character of the poet. When his work was done he sold it for four or five pounds (he seldom seemed to look for more) to a pawnbroker in Holborn named Benton. From Benton it went to the friend of Winstanley, from whom the latter acquired it. Winstanley, meanwhile, in spite of all, estimated its value at from four to five hundred pounds; whether he offered it for sale for this amount, as has been suggested, I cannot say, but he himself subsequently declared that he "might have had it." This in itself is doubtful enough, for no portrait of Shakespeare has yet been sold for that sum.

More than twenty years later, in 1840, Mr. Winstanley delivered a lecture in the Royal Institution of Liverpool|| on portrait-painting, and dwelt on the subject of Old Masters, which were then being imported into England to the number of 8,000 annually, of which 99 per cent. were reckoned to be spurious. To illustrate his argument he exhibited his Shakespeare portrait, which those present were inclined to accept from its mellowness as genuine, and gave his version of its history. Through a friend, he said, who had bought it in London, "from a noteless dealer in heterogeneous articles"; he saw, approved and purchased. Several persons of eminent taste, as he quaintly expressed it, pronounced it an original, and set a high value upon it, though they attributed it to different masters. (Not one of them made a guess at the obscure old picture-forger and botcher, Zincke.) Winstanley had been offered very large sums of money for it, he said, which he refused, with very becoming and commendable virtue, on the ground that if it were genuine it was of inestimable value; but if not, the amount was too high. He took the picture to London, he added, where he sold it upon an individual whom he found repairing a portrait of Nell Gwynne. (This was evidently Edward Holder, who was making his living out of Shakespeare, Milton, and Nell Gwynne.)

\* William Forster, a respectable picture-dealer, of the Strand, near St. Martin's Lane.

† Dr. Hardie's portrait is to be dealt with later.

‡ The diamond picture is the portrait of Shakespeare, which was the property of the late Mr. Zincke, and which he sold to Mr. Winstanley.

§ The full confession is given in the *Literary Gazette*, 1827, p. 28. The tittivation is given in the *Literary Gazette*, 1827, p. 28.

Winstanley *did* know one or other of these worthies (1601-1611). This person told him that his peculiar friend had been found in a portrait of Shakespeare, and that person being placed there, him exclaiming, "O, that I might be so!" On being pressed for a description of the person, he said—

"He was a tall, thin man, with a high forehead, and a long nose."

His pupil, or rather employé, (and not his agent)—a person whom he had thought to make a portrait of—made a portrait of the man.

It was one of a pair of old pictures of an ancient gentleman and lady of the Elizabethan age, when, from the costume and features, they thought might be made to look very like Shakespeare. Wivell, on the direct authority of Zincke, plainly declares that the original picture represented an alderman and his wife on one canvas, and that the old man was made into an Oliver Cromwell and the lady into a Shakespeare.

As to the Winstanley, again differing from Zincke, whose version is much the more likely in this instance to be accurate, it was the old man that was made into the poet by the customary method of heightening the forehead, altering the hair and beard, and adding a few touches here and there; but after the lapse of a score of years, Mr. Winstanley's memory may have played him false.

Perhaps to the Cromwellian spirit that moved the painter Zincke while engaged upon his task is due the fact that the Shakespeare is extraordinarily

Puritanical in mien and expression—a sort of psalm-singing Roundhead, and might have been intended for a chaplain in Ireland's regiment. This characteristic is retained in the steel engraving made of it by Edward Smith for *The Union* Saturday evening paper.

It was published in Robert Jones's in 1820, suppressing, of course, the foolish horticultural decorations which disfigure the picture, and which were intended, as in Zincke's other achievements, as much to justify the verses as the verses were meant to justify the picture. The plate is a good one, but lacks, equally with the picture from which it was engraved, all the sincerity and dignity, and the qualities which could save it from being otherwise than ridiculous as a portrait of Shakespeare.

While I was searching for this picture a letter reached me from Mr. Edward Horn, of 35, Marlowes, Hemel



THE WINSTANLEY PORTRAIT OF SHAKESPEARE. NO. 2.  
PRESENT OWNER UNKNOWN.

Hempstead, describing a portrait in his possession, a painting which was plainly identical with the Winstanley picture: but on his bringing it to me for examination, I found from its size—16½ in. by 14½ in.—that either it was a copy (perhaps the copy which the owner had ordered nearly ninety years before), or else that Winstanley's original description, "life size," was loosely made. It corresponds in every detail with the original picture, with its trivially-imagined ivy and the rest, and its childish laurel leaves. It is painted on unquestionably old canvas,







PORTRAIT OF A LADY  
BY G. F. F. F. F.  
ART. G. F. F. F.

## The Winstanley Portraits of Shakespeare

which has been re-lined and nailed to the stretcher. A red tone of carmine colour has been added to the cheeks, which are almost hectic; and the hair and moustache, a rich chocolate in colour and texture in texture, curiously unsuggestive of hair, discredit the picture. This modern disfigurement I supposed to have occurred when the picture was cleaned by Mr. Osborne, of St. Albans, about the year 1892; but the restorer denied having done anything to it beyond a careful removal of dirt and varnish. It is always likely that when a restorer removes old varnish from an old picture the more recent paint, added to a "fake," comes off as well and has to be replaced, so that if the restorer is not a skilful artist, the parts he has to restore will be very badly done.

The history of the picture is brief but clear, and carries it back to its original ownership. It was bought in 1892 for a sovereign by Mr. Horn from a retired military officer, Mr. John Chater, who had acquired it a few days before at the sale of effects of the late Mrs. Winstanley, then a well-to-do lady living at Hemel Hempstead. Mrs. Winstanley was described as "the last of her line," and as the widow of the prosperous Liverpool auctioneer who is the central figure of the little comedy here set forth.

The inscription on the picture, not easy to decipher in its darkened condition, I now accurately transcribe:—

As H. H. — I live — Myself — Detest the world — I hate  
 For the — change — I have — thy will — I have shall  
 last  
 For the — ever live — I have — my much beloved name  
 O Will — Shakespeare  
 B. J.

It is noteworthy that the "J" of the "B. J.," Ben Jonson's initials, so frequently appended to the effusions which Green wrote for Zincke, in imitation of the genuine initialled lines beneath the Dreshout print in the folio edition, was once or twice mistaken by Zincke, who, failing to understand the original Italian old-faced type, took the "J" with a bar through it to be an "F," and so painted it.

Now, there is another, an affiliated portrait, so to

speak, in existence; it is in all probability the third portrait alluded to by Brockedon and repudiated by Winstanley, a denial which, on the other hand, we cannot be blamed for accepting with reserve. It is an apocryphal picture, of which a great deal of the lower portion is devoted to the Holly inscription, which is worth repeating, on account of its variations:

As H. H. — I live — Myself — Detest the world — I hate  
 For the — change — I have — thy will — I have shall  
 last  
 For the — ever live — I have — my much beloved name  
 O Will — Shakespeare  
 B. J.

Here we have not only the bold printing of Ben Jonson's name in full, but the early and rare spelling of the surname, which must have been introduced rather from ignorance than design. The portrait is a more serious one in conception than the other, although in painting it is coarse and in texture more like gouache or pastel. To the expert eye it is an obvious fabrication. It represents a figure of some dignity nearly front view, slightly inclined to the left, wearing a "wired band," as the Dreshout portrait, edged with lace à la Janssen portrait. The dress is dark, without a collar, and four large buttons show in front, the figure being seen to just below the armpits. In the upper left corner of the background appears Shakespeare's shield, without the motto, and on the right "AD : 1601"—that is to say, when the poet was thirty-seven years of age. But it must be admitted that the picture represents an older man, and that the fabricator might have been better advised in his choice of a date. A photograph of this picture is in the Print Room, British Museum.

The Winstanley portraits, it will be seen, as the result of this examination, have no intrinsic value; but as the objects of erstwhile public discussion in a journal of high repute, and of possible future embarrassment or doubt, or factitious value, they may be held to deserve a complete record, when recorded as material for complete and final investigation.



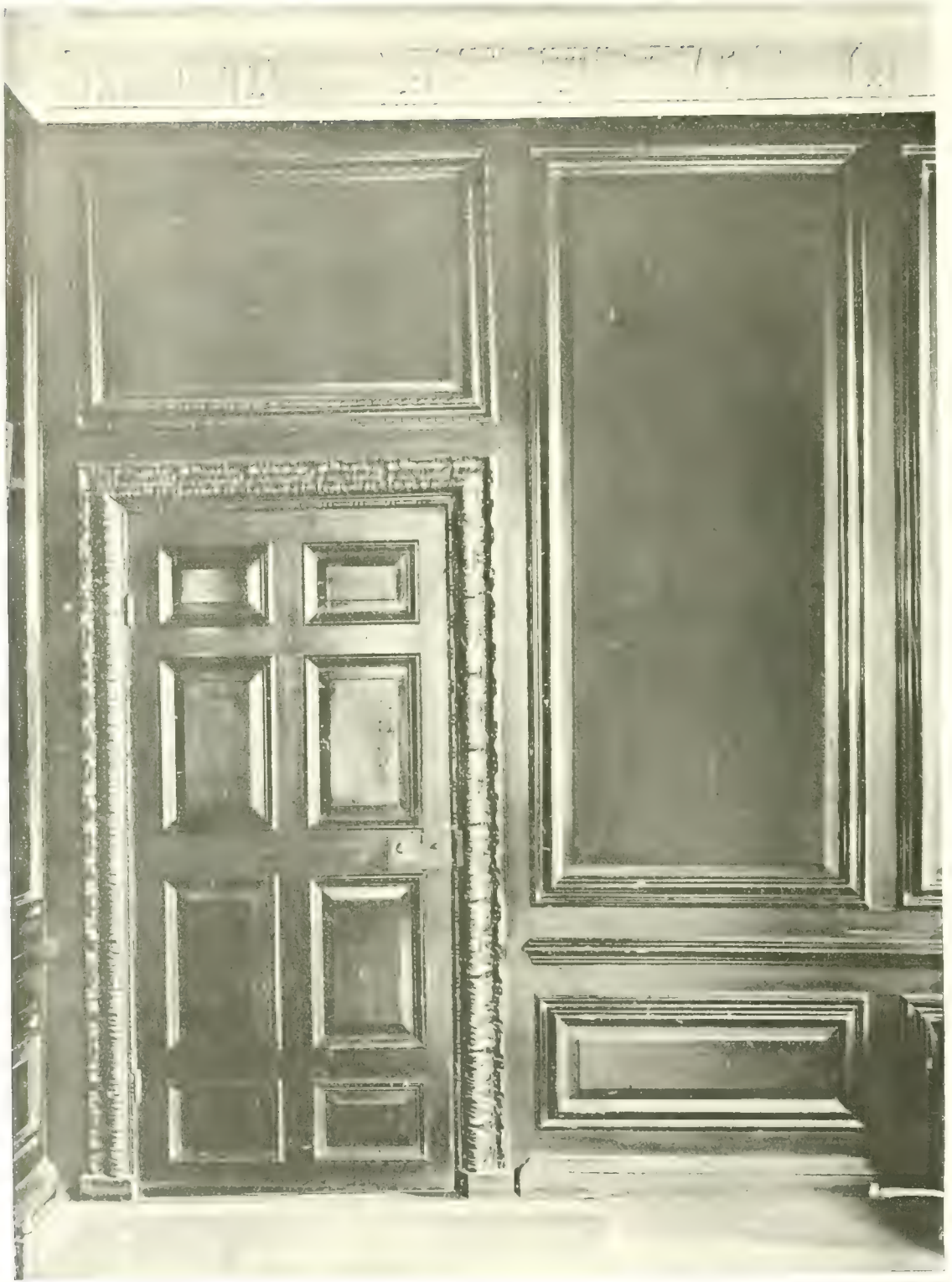
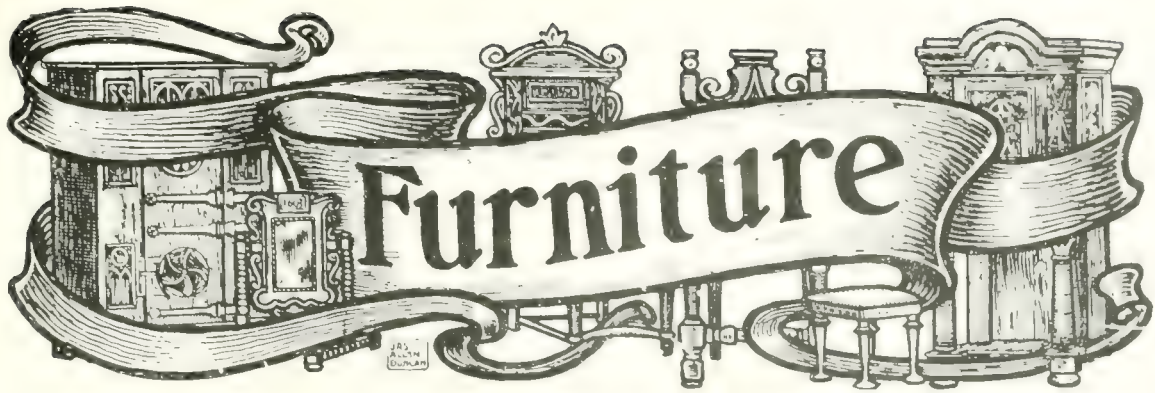


FIG. 1. A HEAVY DUTY DOOR FOR 1 AM STEEL BOLTED A SKILL TOWN IN 1915





## The Years of Walnut      Stuart Walnut (1660-1688) Part II.      By Haldane Macfall

In the last article we saw the chair of Charles the Second's day evolving to the year 1670. In the "Five Crown and Ten Feathers" chair that illustrates the end of that article, it is well to note a little detail which shows this chair to have been made somewhat later than the date at which its general form came into fashion, which was about the year 1670. If the student will turn back to the chair he will notice that where the scrolled leg continues into the corner of the seat it does not join that corner directly as it should at this date, but is topped with a turned ball. This union of the scrolled leg with the square block of the top of the leg that fits into the corner of the seat is a late Charles the Second detail, and is of about the last five years of his reign (1680-1685); and it preceded a very marked change of fashion in the setting of the leg into the seat of the chair, to which I shall presently have to call attention as being characteristic of the reign

of James the Second, and of those of King William's days that follow.

But to get back to the year 1670. The first half of Charles the Second's reign saw the Merry Monarch under the supremacy of Nell Gwyn and the "fair Castlemaine." The gentle influence of Nell Gwyn and the violent influence of the grasping and rapacious Barbara Villiers, known as "the fair Castlemaine," were prodigious. The other several mistresses of the king vied with each other to outdo the extravagance of "Castlemaine," but did not dominate Charles's will. The king had brought the social habits of the Grand Monarque with him into England: for, be it remembered, from the Fourteenth glittered over Europe as King SUN. And with the fashions Charles brought over also Louis's morals and his conduct. The days of splendour and extravagance in the home of the monarch, of the fantastic business, and the "acknowledgment of mistresses" were recognised



CHARLES THE SECOND'S CHAIR, 1670. (The original is in the collection of the British Museum.)



WALNUT SEAT OR LONG STOOL, SHOWING THE CARVING AND TURNING OF THE LEGS—AND STOOL CALLED AN AMERICAN SEAT—IN THE GREAT HALL

page of the court. The Castlemaine set the mode in the elaborate furnishings of the rich houses of the Restoration years from 1660 to about 1670.

This supremacy of the king's mistresses at Court created an extraordinary state of affairs. They not only were publicly acknowledged by the king, and formally accepted by the court, but they were given high place amongst the nobility, and they outshone the queen and the princesses of the blood royal about the court, and almost wholly set the fashions and created the public taste. They one and all kept up the most elaborate state, and indulged in luxury and pleasure to a degree that was simply astounding. But they were about to surpass themselves. Nell Gwyn had her extravagances, to be sure, and the famous silver bed was not the least of these amidst the richness of her surroundings in her great house in Pall Mall, where the Service Club, known as the "Rag," now stands. Nell's extravagances, indeed, were of no mean order: but this witty and brilliant actress had a real affection for the king, and was the sole favourite that was liked by the nation. In strong contrast with her was the rapacious and violent Barbara Villiers, an aristocratic but foul-mouthed termagant who knew neither fear nor shame nor restraint of any kind and who is known to have squeezed forty thousand pounds and more in some eight months alone from the easy-going king. But an era of even wilder extravagance was about to dawn at Court, and to spread throughout the great houses of the land—a state of affairs such as our country has never seen repeated. The Grand Monarque, with astute eyes, seeing Charles's weakness, now put forward a beautiful French woman, one Louise de Quérroualle or Keroualle, to seduce the king and win him to French interests. It was in 1670 that Charles first saw her, and immediately came under

the sway of her blandishments. She was supported royally by the French king, and by the year 1675 Louis was free from all danger of the English coming to the assistance of his enemies, for de Quérroualle was absolutely dominant at the English Court, and in supreme power, having wholly ousted from the royal favour "the fair Castlemaine," whom the king had created Duchess of Cleveland. Louise de Quérroualle had borne the king a son, created in 1675 Duke of Richmond, and had herself been created Duchess of Portsmouth two years before—in 1673. She exercised unbounded influence over her royal lover. She made England her plaything. She was as rapacious and as extravagant as the Castlemaine whom she dispossessed. Charles the Second had begun his government over England with a sanity and grip of affairs that promised well for the nation and for himself—even attempting to reconcile the Puritan clergy and the Church party, and to unite them, but the desire for revenge of the Church party and the hatred of the Court ladies soon made it clear that he must take sides—and knowing that, in this case, he must be independent of the Parliament, he decided to rely on the King of France. He sold himself to Louis for 200,000 a year, shrugged his shoulders at his throne, and gave himself up to a life of ease. De Quérroualle, the spy of Louis, became all powerful—she was Charles's line of escape to France if danger threatened at home. De Quérroualle not only bled the king, but, for her faithful services to Louis of France as supporter of his interests in England, she received the French Duchy of Aubigny, with the revenues of that territory, together with a large pension. That the splendour of her style of living at Whitehall far outshone that of the queen, have we not the comments of the worthy Evelyn in his *Diary*, where



UPHOLSTERED WALNUT SETTEE OR LONG STOOL WITH S-SHAPED TERMINAL LEGS OF 1680

he speaks of the Duchess of Portsmouth's rooms: "Following his Majesty this morning through the gallery, I went with the few who attended him into the Duchess of Portsmouth's dressing-room within her bedchamber, where she was in her morning loose garment, her maids combing her, newly out of her bed, his Majesty and the gallants standing about her; but that which engaged my curiosity was the rich and splendid furniture of this woman's apartment, now twice or thrice pulled down and re-built to satisfy her prodigality and expensive pleasures, while her Majesty does not exceed some gentlemen's wives in furniture and accommodation. Here I saw new fabric of French tapestry, for design, tenderness of work, and incomparable imitation of the best paintings beyond anything I had ever beheld. Some pieces had Versailles, St. Germain's, and other palaces of the French king, with huntings, figures and landscapes, exotic fowls, and all to the life rarely done. Then for Japan cabinets, screens, pendule clocks, great vases of wrought plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver, and out of number, besides some of his Majesty's best paintings. . . .

Now La Portsmouth naturally brought with her the extravagant taste of the France of Louis the Fourteenth. The other mistresses, not to be outdone, forthwith essayed to outshine her; the courtiers and great nobles vied with the mistresses; and the gentry were soon hard at it trying to come as near as they best could to the mode at Whitehall. The business was not now, therefore, as at the beginning of the reign, confined to the Court and courtier families; but was soon widespread. And English furniture, when Louise de Quéroutalle came to power in 1675,

showed the marked emphasis of the French style which she brought with her from Versailles, with its greater sense of colour, in the changes which swept through the furnishings of the English homes of the rich so noticeable in or about the memorable year of 1675, and which soon made themselves felt in the houses of the gentry and of the well-to-do burgesses throughout the land. Indeed, the sixty thousand pounds a year for which the Merry Monarch sold his kingship and the nation's honour to Louis of France was soon but a part of the treasure filched from him by the reckless furnishings of the hand some establishments raised by his several mistresses.

Louise de Quéroutalle, as we have seen, came into the king's life about 1670. At once the French influence showed itself, the form of the caned chair took on the scrolled leg, and the carved framework that held the canework in the back was largely made in the oval French shape.

The new tendencies set in apace, and five years afterwards, with "the Portsmouth" in supreme power, we have the flood of vast changes of the memorable year of 1675 that was to mean so much for the English home. For it was in 1675 that new painted furniture came to us, that lacquer began for us, that the "flat serpentine stretcher" came in, that the brass "drop handles" and brass key-plates to drawers appeared, about all of which I shall have much to say later on. But, above all, it was "the Portsmouth" who started the most marked developments in the English chair.

1675.

Now, whilst these vast changes, that set in through-  
out the seventeenth century, were in progress, the





THE SEATED CHAIR, HAD OF GAY SEAT AND STOOL, OF 1675, ALL OF A SUITE SAY TO HAVE BEEN MADE BY THE CARPENTER, JOHN ANNE, AT THE AGE OF ONE, PAINTED OVER WITH MURRAYE, 1675.

that were striving to outshine in splendour the households of the king's extravagant mistresses, were essentially of the palatial order of things, and from their great cost were bound to remain so, they rapidly affected the more homely design and style in the houses of the ordinarily well-to-do, and soon changed the whole character of English furniture throughout the land. It is therefore necessary to consider them in detail, especially with regard to the evolution of the chair.

The year 1675 saw the general use in the bedrooms of the rich of handsomely upholstered chairs at the

same time that these now very important rooms, with their more or less drawing-room habits, were being richly furnished with cabinets and other fine pieces. These upholstered chairs of Charles the Second's mid-reign that spread into use in the houses of the well-to-do by the end of his reign (1675 to 1685) consisted of the back and seat being wholly padded and upholstered, which took the place of the earlier caning—back and seat being fringed with typical Carolean fringes. The covers were generally of velvet.

It will be seen that the bedroom of an important

## *The Years of Walnut*

country house would now have a rich and comfortable appearance, with its handsomely upholstered chairs and tall bed, its high gilt mirrors, its marquetry or lacquered cabinets and chests of drawers, with the tapestry wall-hangings for their sumptuous background. In fact, the bedroom was the room of fashion.

These upholstered bedroom chairs would often be made in sets, and generally covered with velvet to match the hangings of the bed, as we see by the old inventories. At first the woodwork of the arms and legs of these chairs was heavily carved, and often gilt; but, as Charles the Second's years ran out, the woodwork became smoother and simpler, and the scrolled arms took to curving outwards.

With this upholstered chair of 1675 came into the houses of the very great the double-seated chair or "settee," or, as it was later called, the "love-seat," with carved arms, legs, and stretchers like those of the upholstered chairs of the time.

The "day-bed" also began to yield up its caned seat and head-rest to upholstered padding.

The stool remained the seat in the dining-room throughout Charles the Second's years, and was, even in William the Third's day, the usual seat at table in the ordinary home of the well-to-do. It followed the style and fashions of the chairs of the day, the year 1675 bringing in the upholstered dining-room stool as it brought in the upholstered bedroom chair. The stool, and the long-stool or seat, was set against the walls of the ante-rooms and passages of palatial houses, taking the place of the chests and coffers that had, in Jacobean days, been used as seats.

In 1680 came the "French leg and foot" to the chairs, seats, settees, and stools, from Louis the Fourteenth's court. This "French leg and foot of 1680" was in its upper part where it was set under the seat against a square block) an outward or an inward curved C-shaped scroll; but, instead of the lower half being an opposite curved C-shape to complete the S, it was

straight, ending in an octagonal bun-foot. It will be noticed that the framework that holds the seat is now very smooth in its lines, broken here and there with beautiful low carving in reserved spaces, strongly suggesting what picture-dealers call a Lely-frame or Kneller-frame. This low relief carving in reserve is very typical of the last five years of Charles the Second's reign (1680 to 1685). These chairs, seats, and stools, with the "French leg and foot of 1680," carry a handsome squab.

In this same year of 1680 also came the very marked S-shaped leg, as we see in the rare silver tables that have come down to us, and the London hall mark upon which give us their exact date. This S-shaped leg, usually set corner-wise under the table-top or chair seat, generally rested on the ends of flat serpentine stretchers, under which they ended with bun-like feet—these serpentine stretchers sweeping inwards towards the centre under the table, thus freeing the ankles and instep of such as sat at them from being inconvenienced. The S-shaped legs are also very typical of Charles the Second's last five years (1680-1685), though they are occasionally to be found on tables as late as William the Third's later years.

In and after this year of 1680 the stretchers to stools and chairs are often of an "up-and-down" serpentine form, with a turned "finial" in the centre where the stretchers meet.

Another marked tendency towards Charles the Second's last year was the replacing of the caned space of the back with three heavily carved upright splats. This French fashion greatly developed after his death.

JAMES II. 1685-1688

Though James the Second's reign was a very short one, there was a marked development in furniture. The year that Charles II. died and James II. came to the throne saw the French king, by the Treaty of Nijmegen, and the flower of French craftsmanship introduced into London.

In the year 1688, with the coming of James the



TWO ORNATE WALNUT FRENCH CHAIRS—DATE (APPROX.) 1680-1685, WITH THE "FRENCH" SEATS  
FROM OLD PALACE, RICHMOND



HIGH-BACKED AND WANDERLING DINING CHAIRS. JAMES II. 1685-1702. BY KIND PERMISSION OF HERALD, P. FENNELL, LTD.

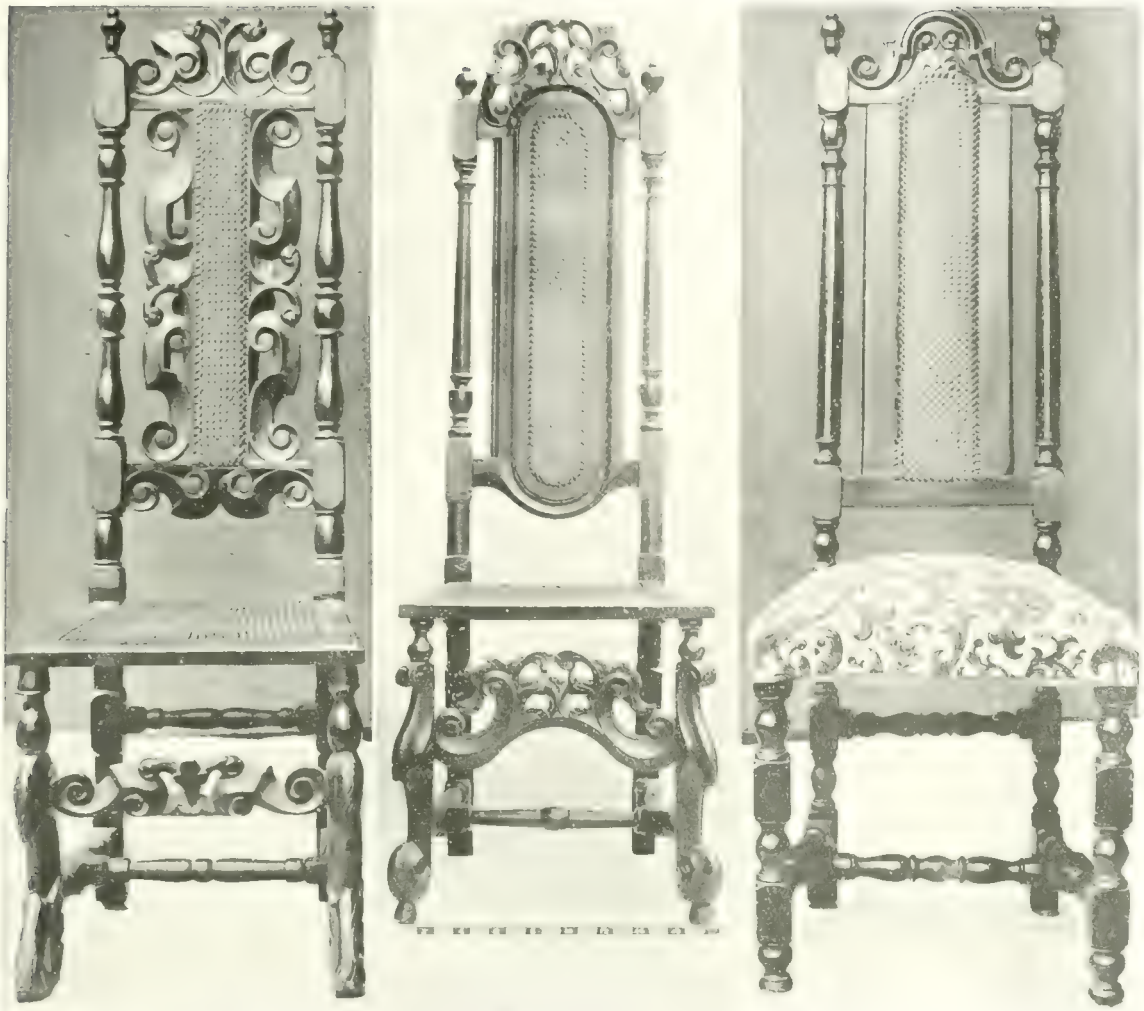
Second to the throne, there appeared a very distinctive chair, often called the "tall-backed French chair." This can never be mistaken for a Charles the Second chair. It has several marked characteristics. It was the step towards a very great development in the English chair.

After the Merry Monarch passed away, suddenly, in an apoplectic fit, the Court became somewhat more sedate, and an effort was made by his brother, James the Second, to control the wild extravagance and the open profligacy of Charles's days, and to set a curb upon the reckless spending of the public monies by the host of the king's mistresses and dissolute courtiers. And whilst James himself did not set the best of examples, he at least chose the ugliest women in the state to sit by his side, and gave the part they played an almost religious air. As if in answer to this desire, a somewhat more severe style of furniture showed itself. However, whether the unhappy, tactless, and bigot James intended to rule more simply than his merry brother or not, with his coming to the throne there came into the English dining-room of

the wealthy the tall narrow-backed dining-room chair that is called by his name. It is without arms, has a very narrow high back, and an upholstered seat. Stools, however, were still largely used as seats at table. These high narrow-backed French dining-room chairs of James the Second's days were made in sets. The back, between the two outer uprights, takes on a very significant form which should be closely noted. It will be seen that the heavily carved framework between the two outer uprights does not hold caning as a rule, but has, instead of the caning, a handsomely carved piece of wood which will soon develop into the carved "splat" so characteristic of William the Third's days to come, and thence into the smooth Dutch splat of the reigns that follow. Now these three carved pieces of the back are topped by an elaborate and high cresting which becomes the upper part of the framing pieces. This cresting is set between the outer uprights of the back, which in James the Second's day are now no longer twisted, but turned in baluster fashion. This setting of the high cresting of the top rail between the balustered



### *The Years of Walnut*



THE UNIVERSITY OF TEXAS AT DALLAS, DALLAS, TEXAS 75275-0219

outer uprights is known to makers as being "tenoned within the uprights."

Alongside this high narrow-backed James the Second French dining-chair with the upholstered seat, the caned chair developed the same tendencies towards the high narrow back, the seat and back being caned; but the caning of the back, being very narrow and high, has a long effect quite unlike the caned space of the Charles the Second chairs, and the framing wood that holds this caning is much simpler, and relies more upon groovings along its length than upon carving for its decoration; whilst its outer uprights, like those of the contemporary "French chair," are baluster-turned.

All these tall narrow-backed James the Second

chairs display a tendency towards the end of his short reign, which rapidly developed during the first years of William and Mary, into what seems a very simple addition: *the crest of the crown of the king, the lion of the crown of the queen*. A significant change at once sets in as regards the whole look of the chair, for we get to see what amounts to a "split" between the seat and upright, the cresting rapidly tending in William and Mary early years to become the top continuation of those uprights.

Before leaving the high-backed James the Second chair, it is well also to note that the leg is ~~not~~ <sup>part of</sup> the framework of the seat, being joined to it by the <sup>well-known</sup> knubbed union with the ~~seat rail~~ <sup>seat rail</sup> of ~~the~~ <sup>the</sup> ~~chair~~ <sup>chair</sup>.

# Miscellaneous

## Old Bronze Mirrors

By H. A. Heaton

With a patina of dust and bronze.

And here and there a few scratched lines!

But these few lines were made with the burin of a master-hand. They were engraved on the mirrors of the ancients, and their duty is not yet done, for having reflected, more or less faithfully, the lovely faces of the Etruscan ladies of fashion, they now, even though old and rusty, reflect the arts and mythological conceptions of a bygone age, and thus supply an important link in the chain of history.

*Etruscan Mirrors.*—In the Etruscan Court of the British Museum there are some ancient bronze mirrors engraved with spirited designs, mostly taken from mythological sources. Some of them represent groups of figures, in which the Etruscan Lasa, Venus, and Aeneas are chiefly prominent. Occasionally one comes across mirrors with martial scenes represented, where two warriors are in combat—a few bold and cool strokes portraying a world of hatred and revenge (Nos. i. and ii.).

Naturally, the almost exclusive use of mirrors by women rendered scenes of war inappropriate. Consequently we are confronted by a large number of mirrors representing ladies at their toilet, sitting and reclining, and holding a mirror, probably the Cupid. The labours of Heracles were often reproduced; also incidents in the story of Helen.

These mirrors were supported by elegant handles fitted with a band, so that one could hold them in the hand, or rest them on the table.

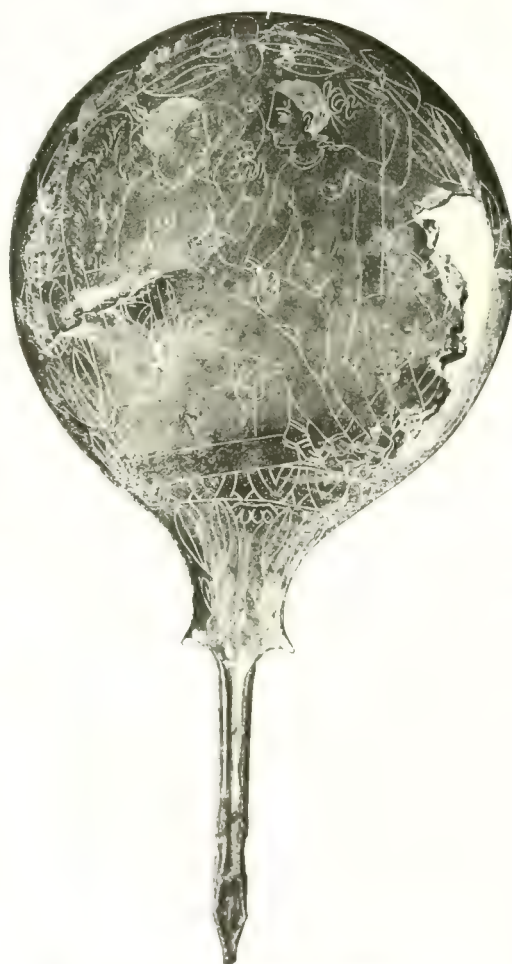
Most of the Etruscan mirrors

consisted of a thin disk of bronze, slightly convex on one side, and highly polished, rather larger than the hand-mirrors of to-day. Specimens have been found large enough to reflect the whole figure. The most marked feature about these mirrors is the design incised on the back. Now these designs portray unmistakably Greek influence. Neither have we far to go to trace the source of that influence. The same subjects are to be seen on the Greek terra-cotta vases of the period, *i.e.*, a little before 400 B.C., when most of the Etruscan bronze mirrors were made (No. ii.).

Although the Etruscans borrowed from the Greeks, they yet imprinted the stamp of their own nationality on their works of art, and introduced their own gods into the mythological field of bronze, often adding Etruscan letters and orthography. Thus we have the heroes of Etruria, Aelius and Caelius Vibenna, and, of course, Lasa. Perhaps one of the most beautiful mirrors of this period is one representing Leucas and Corinthus (*Monumenti Etruschi*, 1873, pl. 30).

Oftentimes these mirrors had circular bronze cases with subjects in repoussé. One, silvered over, representing Eros is now in the British Museum.

It would appear that these mirrors were usually held by attendants, for on several old bronzes they are thus depicted. We are most of us familiar with Sir Frederick Leighton's frescoes in the South Kensington Museum representing Peace and War, in one of these a lady is regarding herself



NO. 1. ETRUSCAN BRONZE MIRROR, LASA, VENUS, AND AENEAS. BRITISH MUSEUM.

## Old Bronze Mirrors



No. II.—THIS AN ETRUSCAN MIRROR—TWO VARRIES IN  
COMBAT (BRITISH MUSEUM)

in a mirror held by a beautiful young girl. It would seem that the ladies of Rome were wont to recline on cushions whilst regarding their faces in mirrors, for in a bas-relief in the British Museum a Roman lady is thus engaged.

About 500 B.C. the mirrors were somewhat archaic in style. One from Sunium in Attica, now in the British Museum, is quite plain, its only ornament consisting of a stand composed of a female draped figure, about whose head two cupids float, whose wings are attached to the spiral decoration at the base of the mirror.

These archaic mirrors are few in number from Etruria. It would seem that the ancient Etruscans did not indulge in the luxury of so highly polished mirrors prior to 400 B.C. They were made at Cornetia Picena (Palestrina), a Latian town, and many of them found there contained inscriptions in early Latin.

The polished mirrors of the Greeks and Romans show the marks of conquest, for wherever the victors have and their own standards prevailed, these mirrors are found to tell the tale. Thus, in Cornwall, such a mirror was unearthed, enriched with a Celtic pattern, the form and substance of which had been borrowed from their own mirrors. The

mirror is now in the British Museum. It bears the impress of a very much better workman's handle.

*Greek Mirrors.*—Whereas from Etruria there are now existing about a thousand bronze mirrors, there are only about a dozen specimens or so of purely Greek workmanship to be met with, and these chiefly from Corinth. They are, however, infinitely superior in design and skill (No. iii.). The chief point of distinction lies in the cramped effect of some of those of Etruscan design, chiefly due to the adaptation of subjects taken from the centres of pediment sculptures on temples and from the Greek terra-cotta vases, especially the shallow pateræ—such subjects as Peleus carrying off Thetis, or a hero in a chariot, or as Heracles with bow and club. In these the figures diminish in scale towards each side, according to the narrowing circle of the mirror.

*Divination Mirrors.*—Occasionally mirrors were used in Greece for the purpose of divination. Pausanias testifies to this custom (viii. 21, 2). At Patris the hero was cast down into a well; it remained there for some little time, and when pulled up it was expected to show the face of the suffering person. For a sake the curious ceremony took place.



No. III.—THIS AN ETRUSCAN MIRROR—TWO VARRIES IN  
COMBAT (BRITISH MUSEUM)





NO. IV.—THE LADY SITANE. (THANUNIA RECLINING, WITH A MIRROR IN HER HAND.)—SECOND CENTURY B.C. (BRITISH MUSEUM)

*Egyptian Mirrors.*—Egyptian bronze mirrors bear a certain similarity to those of Greek manufacture; they were, however, flattened at the top, and the small amount of ornament used in the handles generally bore reference to the lotus and the papyrus. The Egyptians mixed their bronzes for mirrors and other costly utensils with gold and silver; they sought to refine and beautify the everyday things of life, even the most humble, so that with them “Use and Beauty” went together. Thus a cooking-pot would have feet shaped like those of a lion, and the disk of a bronze mirror would be formed like a lotus leaf, while its stem would serve as the handle.

When that wonderful discovery was made of the mummy of Queen Aah-hotep, with all its accompanying jewels, a bronze-gilt mirror was found, of beautiful workmanship; it was fitted with an ebony handle, relieved with a lotus in chased gold. It was intended for the use of this exalted personage in the next world. Aah-hotep was the wife of Kames, a king of the seventeenth dynasty, the reputed mother of Ahmes I. Towards the close of the twentieth dynasty some robbers attacked the Theban Necropolis; they burned the royal mummy before despoiling it of its jewels; but ere they could finish their ghastly task, they were

captured and executed. With them perished their secret until accidentally discovered in 1860 by some Arabs.

*Oriental Mirrors.*—Thanks to the conservatism of the East, certain peoples, especially the Chinese and Japanese, still use hand-mirrors of metal. In China, indeed, bronze mirrors are looked upon with veneration—allusion is made to them in Chinese literature as far back as the ninth century.

Japanese mirrors vary in form and size, generally consisting of a thin disk of bronze, from three to four inches in diameter, of metal known as *speculum*, with handles cast in one piece. The mirror commonly believed to have been made first in Japan is preserved at Ise—it is held in the highest esteem. There is a tradition that an ancient mirror was given by the Sun goddess at the foundation of the Empire—it is one of the principal articles of the Japanese regalia.

Most of the mirrors are slightly convex, so that the image reflected is correspondingly reduced in size. On the other side the graceful ornamentation peculiar to Japan is to be seen, and inscriptions in bold relief—the rim being raised to the back.

*Magic Mirrors.*—When a strong beam of light is thrown from the smooth and polished surface of





MARU KID



## Old Bronze Mirrors

certain mirrors on to a white screen, the raised ornaments and characters on the back of the mirror are reflected more or less distinctly on the back of the screen. This peculiarity was known in China as early as the eleventh century, and such mirrors are sold by the Chinese at ten or twenty times as much as those of a non-sensitive kind.

*Mirrors prior to the Sixteenth Century.*—From the twelfth to the fifteenth century our ancestors used pocket mirrors—for mirrors, such as we know them, were not articles of household use until the early part of the sixteenth century. These pocket mirrors were composed of small circular plaques of polished metal, contained in an outer case, usually of ivory. This was carved in relief, with scenes representing love or domesticity, hunting, and games—or the subjects of the day, from history, poetry, or romance.

Neither was ivory alone employed—costly jewels, gold and silver, enamels, ebony, and other precious

substances enriched the outer cases, on which abundant decorative and artistic copy had been brought to bear.

There were mirrors attached to their girdles; these, however, had no cover, merely short handles. Menton is made of a silver mirror which was sent to Queen Ethelberga of Northumbria by Pope Boniface IV. in 627. Many of the sculptured stones of Scotland, of the seventh, eighth, or ninth centuries, represent mirrors, mirror-cases, and even combs. There is ample evidence of the use of mirrors in England in early Anglo Saxon times. Sacred history mentions the use of metallic mirrors by the children of Israel (Exodus xxxviii. 8), a use probably adopted from their neighbours, the Egyptians, and St. Paul refers to mirrors of this description in his first epistle to the Corinthians (xii. 12):

"Now we see through a glass, darkly;  
But then face to face."



FIG. 1. A BRONZE MIRROR.

# Engravings

## Edward Fisher and His Work

ONLY one of the notable engravers of the nineteenth century engravers in mezzotint was Edward Fisher, and although he was born in England, he came from Ireland in the footsteps of McArdell and Johnson, and helped to mould the mezzotint style in England. He died in 1867.

which quite an extraordinary number of engravers saw the light, amongst their number being Finlayson, Spooner, Haid and Spilsbury. In due course he was placed as an apprentice in Dublin, the trade chosen for him by a long line of forefathers. His first

however, pointed in another direction, and

hat-maker's block and turned his attention to the city of London.

came the centre of the attraction to the Metropolis, and it is believed entered the studio of McArdeil, where he learnt all the

...ties of engraving in mezzotint. With

he was soon attracting

a virtuoso like Horace

Walpole, "have

beauty of mezzotint."

By W. G. Menzies

In 1776 he was admitted a member of the Liverpool Antislavery Society of Artists and in January 1777 he sent over a dozen prints to the exhibitions arranged under the auspices of that society.

Through all the criticism and distrust of the school authorities, and even to Sir John Lubbock, the schoolmaster, he was truly winning a way, and the schoolmaster's finest portrait of Arnold, as is well known, is of McDardell's work in very high esteem, but with the pupil's works he was scarcely so gratified. Reynolds is reported to have said of Fisher that his work was "much more exact, but it must be confessed that

this wonderful striving to reproduce in detail in a picture is one of the principal charms about Japanese prints. They are finished to perfection, and do not lose by the most microscopic examination.

Reynolds, however, at this time was occupied with the *Illustrations of the History and Geography of the British Empire*, and did not draw much attention to the very important work he was doing with Sir Humphry Davy on the way in which the alkali metals combine with the copper-plate.

His popularity is undoubtedly mainly due to his prints after subjects by Reynolds, and though the number of engravings is small when compared with the number engraved by some of his



2. *Modeling the Health-Related Quality of Life*  
 3. *Estimating the Impact of the Health-Related Quality of Life*

## Edward Fisher and his Work



JOHN JAY. BY FISHER AFTER REYNOLDS.

century artists, they are practically all of equal excellence. His Reynolds prints number no more than twenty or thirty, but amongst them are to be found reproductions of some of Sir Joshua's finest canvases.

Lady Sarah Bunbury, a lady whom report says was so admired by King George III. that she might have been queen of England, whose portrait, painted by Reynolds in 1765, astonished the town with its rich colouring and wonderful execution, gave Fisher the opportunity of engraving one of the finest portraits in England that has ever been executed. It is a full-length print, the lady being portrayed as sacrificing to the Graces. There are two companion prints to it, by Fisher, one being a portrait of *Lady Frances Lee* and the other a portrait of *Lady Anne of Kingston*. All three prints were ordered, were bridesmaids to Queen Charlotte.

Engraving portraits of *Queen Anne*, *Queen Charlotte*, and *Thomas*, one of the three works exhibited by Sir Joshua in 1762, gave Fisher another opportunity, his plate being an almost perfect reproduction of Reynolds's picture. *Howe Adams*, *John*, a full-length portrait of Mrs. Adams, exhibited in 1766, is another of Fisher's most successful plates, whilst *John*, a portrait of the artist's daughter, is a fine print. *The Duke of Devonshire*, a portrait of the Duke of Devonshire, is another important print by Fisher, after Reynolds, while

another is that of the beautiful *Miss Farnham*, a portrait of the artist's daughter.

The fine portrait of *John*, after Reynolds's canvases are scarcely less important, and indeed one of the most notable portraits in the history of the time. One of the best is that of *John*, after Reynolds's *John*, a portrait of a friend and benefactor, which was painted in 1753, and by which Reynolds's reputation was established. Fisher apparently threw his whole heart into the execution of this plate, and it will ever stand as an example of his wonderful mastery of the graver.

The plate of *George, third Earl of Albemarle*, is also a notable plate, as too are the portraits of *Hon. George Seymour Conway*, *John Lord Ligonier*, and the writer, *John*.

The work of other artists besides that of Sir Joshua, executed by Fisher at different times, and to be engraved at various periods plates after paintings by B. Wilson, Nathaniel Dance, Zoffany, Benjamin West, Hudson, Cotes, and Van Loo. His plate of *Colley Cibber*, after the last-mentioned painter, is of considerable interest, as too is that of the artist, *Paul Sandby*, after Cotes. Another is a portrait of *Benjamin Franklin*, after Chambers, an original member of the Royal Academy, now almost forgotten.

An especially charming portrait of *Miss Farnham*.



MISS FARNHAM. BY FISHER AFTER REYNOLDS.



... was also made the subject of one of Fisher's plates, while he also engraved portraits of William Pitt, the King, George III.

Fisher's prints are of one important literary to the literature. After his death, which occurred in 1785, quite a number of his plates were altered in various ways, which makes them produce a matter of risk with the collector. "The lettering was erased, and,"

Mr. Davenport, "prints made from such plates were not without frequent errors. Consequently, if a print is not in itself brilliant, a purchaser should have a proof price, even if the space for the lettering is blank."

Like most engravers of his time, Edward Fisher

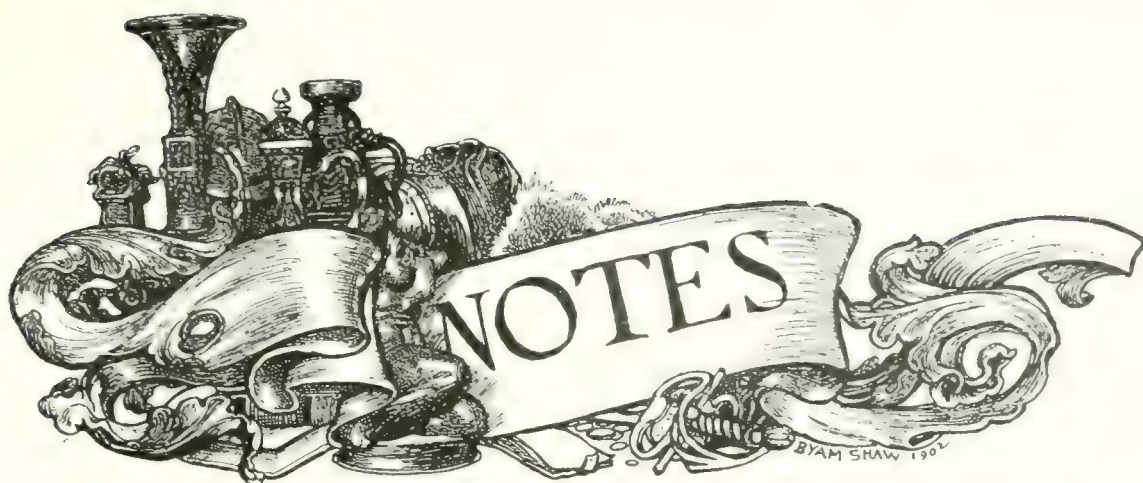
published a number of his plates himself at various addresses, including the Golden Head, South Side of Leicester Square, No. 11, Ludgate Hill, and Newport Street, Long Acre. Chamberlin, the artist, of Spitalfields, too, published a number, as too did Bakewell and Parker, of Cornhill, John Bowles and Robert Sayer.

"Fisher," says one writer, "was particularly careful about the colour of his inks. Some of them are almost a pure brown, others a black brown, and others nearly black. The inking of all his plates is most excellent."

The prints reproduced are in the possession of Messrs. Maggs Brothers.

LIST OF PRINTS BY EDWARD FISHER SOLD BY AUCTION, 1861-8.

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
Albion, L. A. George	Reynolds	1801	proof	8 10 0
Albion, L. A. S. 1801	Reynolds	1801	1st st.	120 15 0
Albion, L. A. S. 1801	Reynolds	1801	2nd st.	13 2 0
Albion, L. A. S. 1801	Reynolds	1801		1 10 0
Albion, L. A. S. 1801	Brompton	1807		6 15 0
Albion, L. A. S. 1801	Albion	1807		3 5 0
Albion, L. A. S. 1801	Reynolds	1801	3rd state	6 6 0
Albion, L. A. S. 1801	Reynolds	1801	p. b. l.	4 4 0
Albion, L. A. S. 1801	Zoffany	1807	1st st.	7 5 0
Albion, L. A. S. 1801	Zoffany	1807	2nd st.	14 10 0
Albion, L. A. S. 1801	Reynolds	1807	p. b. l.	78 0 0
Albion, L. A. S. 1801	Reynolds	1801	proof	24 10 0
Albion, L. A. S. 1801	Chamberlin	1804		15 15 0
Albion, L. A. S. 1801	Chamberlin	1801	before plate was retouched	4 4 0
Albion, L. A. S. 1801	Reynolds	1801	1st st.	102 15 0
Albion, L. A. S. 1801	Reynolds	1806		8 8 0
Albion, L. A. S. 1801	Reynolds	1801	proof	30 8 0
Albion, L. A. S. 1801	Reynolds	1801	p. b. l.	10 10 0
Albion, L. A. S. 1801	Reynolds	1801	2nd state	8 10 0
Albion, L. A. S. 1801	Reynolds	1801		12 12 0
Albion, L. A. S. 1801	Reynolds	1806		10 15 0
Albion, L. A. S. 1801	Reynolds	1806	3rd state	1 14 0
Albion, L. A. S. 1801	Reynolds	1802	1st state	75 12 0
Albion, L. A. S. 1801	Reynolds	1803	2nd state	47 5 0
Albion, L. A. S. 1801	Reynolds	1801	2nd st. whole length	6 0 0
Albion, L. A. S. 1801	Reynolds	1801	three-quarter length	10 10 0
Albion, L. A. S. 1801	Reynolds	1807	1st st.	6 10 0
Albion, L. A. S. 1801	Reynolds	1803	1st part state	42 0 0
Albion, L. A. S. 1801	Reynolds	1802	2nd state	24 5 0
Albion, L. A. S. 1801	Reynolds	1801	2nd state	20 10 0
Albion, L. A. S. 1801	Reynolds	1801		12 0 0
Albion, L. A. S. 1801	Reynolds	1805	2nd state	8 15 0
Albion, L. A. S. 1801	Reynolds	1806		2 15 0
Albion, L. A. S. 1801	Reynolds	1803	p. b. l.	22 1 0
Albion, L. A. S. 1801	Reynolds	1807		9 0 0
Albion, L. A. S. 1801	Reynolds	1807	2nd state	5 10 0
Albion, L. A. S. 1801	Reynolds	1804	1st st.	6 10 0
Albion, L. A. S. 1801	Reynolds	1807		8 0 0
Albion, L. A. S. 1801	Reynolds	1806		7 5 0
Albion, L. A. S. 1801	Reynolds	1807	1st state	12 0 0
Albion, L. A. S. 1801	Reynolds	1802		10 0 0
Albion, L. A. S. 1801	Reynolds	1807	1st st. Bowditch state	10 5 0
Albion, L. A. S. 1801	Reynolds	1803	1st state	15 1 0
Albion, L. A. S. 1801	Reynolds	1807		17 10 0
Albion, L. A. S. 1801	Reynolds	1804	1st state	37 10 0
Albion, L. A. S. 1801	Reynolds	1803	2nd state	21 0 0
Albion, L. A. S. 1801	Reynolds	1801	1st state	27 15 0



FEW visitors to Westminster Abbey are aware that among the many treasures and interesting relics that

**The Oldest  
Picture in  
English Art**

it contains is the oldest picture in English art. Probably not many know indeed of the existence of the Chapel of St. Faith in which it hangs, which has recently been opened to the public, and set apart for private prayer. This exquisite little chapel is a lofty chamber with a groined roof, occupying the space between the south transept and the chapter house, and is entered by a doorway in the south transept wall. At the western end of it is a high gallery, by means of which, in olden times, when the Abbey was also a monastery, the monks passed from their dormitory to attend nocturnal services in the church, descending by a spiral staircase into the south transept. The ancient windows of the chapel are all built up now, except the one in the western wall, and this dimly lighted into sanctuary in the remote and deeply peaceful corner of the great Abbey.

a favourite place for those who know it to find repose from the rush and turmoil outside. On the eastern wall, above the altar, hangs a faded old painting of a life-size female figure in loose flowing draperies, over which her long dark hair falls. The background is a dark red. Abbot Ware, in his *Customs of the Abbey*, says that this is St. Faith, one of the earliest martyrs to be put to death during the persecutions of the Christians under the Roman Emperors. It is undoubtedly the oldest existing

English picture. Underneath it is a painting of the Crucifixion, and to the left a small picture of a Benedictine monk in an attitude of prayer, holding between his hands a scroll with a Latin inscription, which may be translated "O sweet Virgin, deliver me from deep guilt and sorrow, and guide me to the peaceful abode of Christ, that I may never despair." The picture of the Crucifixion is the offering of a monk, and the picture of the monk is the offering of a monk.



[illegible]

God and Godde's French "blanc de chine," appear in our first illustration. They stand symbols of the Chinese power of attraction, for in

the *Chiou* (Dog) was the first animal to be taken for a lion, and it is as depicted in the same manner, though somewhat more like a dog as every one knows. Jacquemart thus describes "the Dog of Lou," or *hou* of the *Chiou*, which has its feet armed with claws, a grinning face with sharp teeth, and a curly mane; its general aspect would cause it to be taken for a lion modified by Oriental fancy. Only curiosity hinders calling it a Chimera. The Dog of Lou is the tutelary deity of the thresholds of temples and of Buddha's altars; it is very often represented. Not infrequently it is mistaken for the Unicorn or *Ki-an*, an animal resembling a goat, "which in Chinese paintings it somewhat resembles, but the latter having hoofs instead of claws, and a single horn protruding from its forehead, should, by these characteristics, be easily distinguished."

The female figures in our second illustration show the Goddess Kouan-in depicted in a variety of attitudes. Mention is thus made of her in the *Mei Kuan-in*. "There are many grounds for supposing that their (the Buddhists') favourite Goddess Kwan-yin, *i.e.*, the 'Hearer of Cries,' called also 'Holy Mother, Queen of Heaven,' is only another form of our Lady." While Jacquemart alludes to her

[illegible]





GROUP OF ORIENTAL GODDESSES AT WEALD HALL

as "a graceful veiled female, with downcast eyes, sometimes sitting and holding the sou-chou (rosary), at others, carrying a child and leaning upon a stag or the sacred bird." Such-like gods and goddesses make both an interesting and valuable collection. The present subjects belong to Mr. C. J. H. Tower, of Weald Hall.

THE propensity to beautify the body with ornaments belongs to human nature, whether in a state of primitive barbarism or advanced civilisation. The ladies of to-day wear a necklace which has no essential difference from the string of periwinkle-shells found in the cave at Cro-Magnon and which was worn a hundred centuries ago when mammoths stalked the land. The making of jewellery is not only a part of the oldest but the most universal of the applied arts. Jewels are common to every country and every age; they play their part in the great events of life, in courtship, marriage, and death, in festive

and ceremonies of every type; their history is one which has long attracted the curiosity of the student of civilisation. So rich is the history of the subject, dealing with the social and historical conditions of every age, from the period of prehistoric man to the present, and an authoritative work in English upon a subject which has special fascination not only for the connoisseur, but for the student of human nature, has long been needed. This want Mr. H. Clifford Smith has supplied in a book which shows his deep interest and a whole-hearted love of research. His is not, like so many art books, a book which is merely a collection of facts, but a work which is the outcome of original study by a connoisseur with thorough knowledge and genuine love of his subject.

Mr. Clifford Smith has wisely confined himself to the history of the jewels of the Orient, and has not attempted to deal with the history of the jewels of the West. His book is a volume of 100 pages, with 100 illustrations of precious material set with gems, but employed for personal adornment with a view to the display of wealth and power. It is a book which is of great value to the student of the history of art and of the history of civilisation. It is a book which is of great value to the student of the history of art and of the history of civilisation.

of individual classes of jewellery, following the changes which each has undergone through various periods of civilization. The author's historical method was to examine the material of all the different types of jewellery of the past in period to which they belong. There are difficulties about either plan, for periods and fashions naturally overlap; but the historical method, which has been pursued, allows for more and more scientific investigation of style andmanship. Those who wish to follow the entire history of a single branch of jewellery—brooch, ring or necklace, for instance—can readily do so by reference to the very full and excellent index at the close of the book. The work falls into four main divisions. The first deals with the jewellery worn during classical times and until the ninth century of our era. The second treats of the jewels of the Middle Ages. The third is devoted to jewels of the Renaissance, and the fourth includes those of subsequent times. In each section the author has simplified matters by discussing first the outstanding characteristics of the period, and then dealing in order with ornaments worn on the head, the breast, the limbs, the body and waist. Special chapters are given to the symbolism and mystery of precious stones, peasant jewellery, jewellery in pictures, and to the modern revival of the craft.

Many causes contribute to the rarity of fine jewels of the Middle Ages and the Renaissance. In troublous times they formed the most portable kind of property, and, like gold and silver plate, suffered frequently from their intrinsic value, and went into the melting-pot to relieve their owner's temporary need. Changes of fashion caused them to undergo frequent resetting, and this was particularly the case during the Renaissance, when everything Gothic was ruthlessly re-modelled. For a full study of the style and character of early jewellery one has to seek original sources, such as illuminated manuscripts, pictures, and inventories of the personal effects of kings and great nobles. All these sources of information have been thoroughly exploited by the author, with results that add considerably to the value of the book. The early painters, many of them (such as Ghirlandaio, Botticelli, Polhemus, and Bettolelli in Florence), themselves masters of the jeweller's craft, took infinite pains to picture the jewels worn by their sitters, and their pictures form valuable documents which the author has made good use of. Mr. Andrew Lloyd Jones, recently identified by means of the inventory of Queen Mary Stuart's jewels, the Leven and Melville portrait of the Scottish Queen. In a similar way Mr. Clifford Smith has made large use of the inventory of the Princess of Wales.

It appears in a portrait by Lucas de Heere, and the Drake jewel in Zucchero's portrait of Sir Francis Drake; and has identified several jewels in portraits by Van Dyck as being still in existence. Of great value also is his detailed account of original drawings and engraved designs for jewellery. He shows, for instance, how a fine pendant, sold five years ago at Christie's for £6,500, is based on a design by Hans Collaert. Far too much credit, Mr. Clifford Smith thinks, has been given to Italian jewellery of the sixteenth century, and to Cellini in particular. He puts forward a strong claim for the German origin of many well-known jewels hitherto described as Italian. "While acknowledging the existence of a fair number of jewels whose authorship cannot be otherwise than Italian, a protest must be made against the practice, hitherto so common, of describing *every* jewel of the sixteenth century as Italian, and of coupling every high-class object of this description with the magic name of Cellini."

In type, printing, and general appearance the book is worthy of its subject, and will maintain the reputation which the "Connoisseur's Library" has established. Mention must be made of the special care bestowed on the illustrations, both in their choice and reproduction. Four remarkably fine plates are in colour, one of them showing Anglo-Saxon and Romano-British brooches, the other three giving various examples of the magnificent jewellery of the Renaissance, particularly its finest manifestation—the pendant. One of these plates, it may be said, was originally made to accompany the articles on the Royal Collection of Jewels at Windsor Castle, written for THE CONNOISSEUR by Mr. Clifford Smith some years ago. Fifty admirable plates in collotype, and several text illustrations, exhibit close on four hundred noteworthy jewels from public and private collections in England and on the Continent, many of them never before reproduced. These are all carefully described in the list of illustrations and in the text; and it should be added that the book includes a full bibliography. It is a handsome volume, and one that will prove invaluable to collector, student, and craftsman alike.

THE discovery of the Inca helmet illustrated is not less interesting, because it brings to mind the story of the Inca's gold. The statements of the Inca Gold travellers that among the Incas "gold was plentiful as copper in Europe." There appears some foundation in fact for such statements. It is a matter of fact that the natives of Colombia are constantly unearthing silver







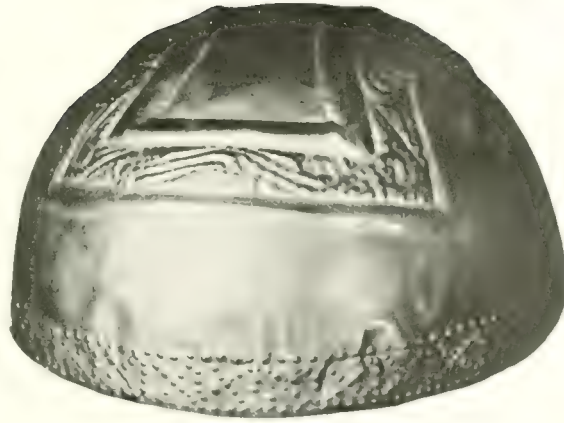
INSTRUCTION.

## Notes

and golden figures from the Cacique graves. So jealous and superstitious are the natives, and so great their fear of the consequences of allowing such specimens to leave the village, that it is next to impossible for a stranger, more particularly a European, to secure even a single piece. I would invite the experience

of your readers in regard to the specimen illustrated, and would value the opportunity of comparison with any other specimen which may exist. I am informed that the excellent national collections of New York and of Berlin, probably the best in existence in respect of Inca specimens, do not possess one.

The helmet is  $7\frac{1}{2}$  in. in diameter, 4 in. deep, 23 in. in circumference. The markings are: depth of  $\frac{1}{4}$  inch round the rim, dots and faint lines forming triangles. On top there is a curious curved impression, further ornamented with dots and lines. A number of nearly round holes extend half the distance around the edge, probably used for a fringe attachment, either ornamental or for protection of the neck from heat. The quality of the gold is singularly



INCA GOLD HELMET

pure, being 22 carat, and the helmet weighs only 3 dwts.

The helmet was found in the state of Canea, amongst those hills which form the watershed between the Atlantic and Pacific, at a hamlet which was five days' ride from the big mining camp of Marmato and Echandia. Marmato,

which is situated on the left bank of the river Canea, is to be found on any good map of Colombia. These Cacique graves are usually very deep, some going to a depth of 50 ft. to 60 ft. The Indian chiefs were buried with these golden helmets.

ANYTHING relating to the romantic history of the unfortunate Stuart family, and especially to that period of the Scottish rising in 1745, must always appeal to a large section of the reading public, therefore the publication of an hitherto unknown portrait of Prince Charles and the accompanying notes will be of interest to the readers of *THE CONNOISSEUR*.

The miniature portrait of the Prince, which we reproduce from a photograph taken direct from the

Miniature of  
Prince Charles  
Edward Stuart



INCA GOLD HELMET



MINIATURE PORTRAIT OF PRINCE CHARLES EDWARD STUART

traiture, painted

The Prince

a light flaxen wig with a large black bow at the back. His coat is black, with buff lining, buff cuffs, buff stock and frill are of white linen, and he is wearing the blue ribbon across the breast.

On the back of the paper, in red characters, is written the ink of a growing "Fleming" (Stuart, Pretender, 1744-1746). The ink is of a blue-black color.

... Mr. Lombardi had some letters at Rome, and then I got a letter from him. I told him,

The following is the text which appeared on the inside of the letter at the time it was first exhibited to the FBI man from (7) to (8), and the writer of the auto-typed note said: "I know the celebrated lawyer and miner."

In small and old-fashioned writing on the back of the picture is the following Latin inscription, supplied by a former Jacobite possessor of the picture :

Chancellor. Temple Church, Bristol

IN the chancel of the Temple Church, Bristol, hangs a twelve light latten chandelier of very beautiful



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The history of the wall which  
 stands before the church is  
 known. It is  
 said that the  
 wall was built  
 of the Blessed  
 Virgin and her  
 S. George and  
 the wall was  
 built and the  
 arms which sup-  
 port the wall  
 were the arms  
 of the church.  
 The wall was  
 longed originally  
 to the church.  
 The wall was  
 dedicated to the  
 Holy Cross and  
 the wall was  
 granted to the  
 church. The  
 wall was to a  
 great extent re-  
 constructed.

Thereafter, during the 19th century, with the arrival of a population of Christians of northern Italy, the building prospered and it was possible that about 1500 came out the crucifixion, and a great deal of beautiful metal-work still remaining, were added to the church.

The fact that the Corporation of Bristol was in official connection with the church and the presence of the statuette of S. George in the work of the chandelier is further evidence of the close connection of the guild with the wealthy Bristol merchants. There seems reason to believe that S. George was the patron saint of the Merchant Adventurers' Guild of Bristol, and we know that when Henry III. was starting on his first great fleet in 1240, one of his over-sea expeditions, Bristol provided several of the ships, and the mayor, Richard Spicer, contributed one called "The George" after the saint. A similar chandelier is to be found at Mont St. Michel in Normandy, but the appearance to be a poor white metal imitation of the Bristol example.

J. LIVINGE POLLEY.



**Carved Elizabethan Table**

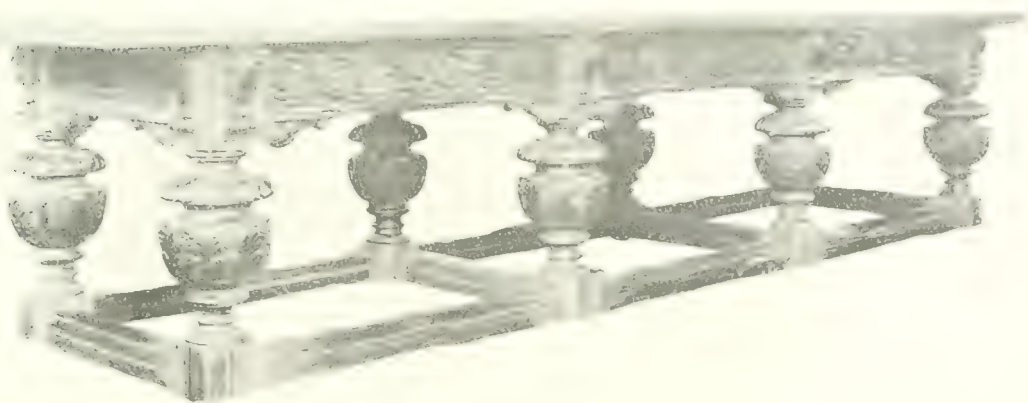
THE carved oak table illustrated is a piece that cannot fail to appeal to those of our readers whose tastes lean towards the antique. It is one of the best examples of the work of the cabinet-makers of the days of Queen Elizabeth. The carving, which is unusually elaborate, is an especial feature of this superb piece, even the brackets, of which there are twelve, supporting the top of the table, being carved with characteristic leaf ornamentation. Its size, too, is remarkable, its length being no less than 14 ft. 6 in.

The table is the property of Messrs. GUTHRIE & CO., Ltd., Old Cavendish Street, W., to whom you are suggested for the photograph.

**Our Plates** The superb *Z. cinnabara* (H. = *Z. papilionella*) (L. M. Nattier, n. 1754), which was painted in a minute, precise manner, is the first of the famous Rodolphe Kann collection. In it we see the noble and elegant attitude and coquetry of the female which give such a fascination to Nattier's work.

*Les Prunes* is reproduced from an impression of the manuscript in Vol. 1, no. 1, Day 1, a companion volume of *Les Cinq* which shall appear in a later number.

The *Portrait of Lorenzo*, Rubens, 1660. Cipriani, is an example of the work of one of the most notable engravers of the eighteenth century. One of the most versatile and accomplished men of



MAY 1971 JOURNAL OF CLIMATE 1111

In the *Weekly Graphic* of August 8th Mr. M. H. Schumann devotes a paragraph to the Gainsborough National Memorial, but as it creates

Although there are facts concerning the initiation of the movement which may have some bearing on those which Mr. Spielmann quotes, the latter's remarks cannot be supported, and the information leading him to suppose that the movement was organized by the Communist Party is so grossly distorted by such an absurd presentation of the facts that it is almost impossible to follow the line of his argument.

On the other hand, however, nothing was to be done in the way of planning the execution of the memorial should be placed, as this the committee had already decided upon, they having, from the first, laid emphasis on the fact that if the movement was to be in any way successful it must be conducted on the broadest possible basis.

his time, he was at home with other artists: etching, needle, graver or stipple-point, and executed important plates in each manner. As a woodcutter he (or perhaps, best known, his partner, graver, or the partner for Boydell), by whom he was sometimes assisted, being a person capable that is to say, a trained plate engraver, of the same work, which are now highly valued, as they are, and are the most important of the *Illustration of Shakespeare*, a part of the *Illustration of the Bible*, and a part of the *Illustration of the History of England*. On the 10th of November 1791, Boydell was the *Liber Veritatis* of C. J. Boydell, comprising two hundred plates.



THE NEW YORK GALLERY BY TRANS HAYS

1675-1680 FOR THE NATIONAL GALLERY FOR £25,000

to be second only to Bartolomeo as a stipple engraver, is a fine example of this engraver's work, and shows to advantage the famous velvety effect that he used to obtain with the stipple point. His dots being close together give his prints a richness and depth absent from the work of most of his contemporaries.

#### The Martin Colnaghi Bequest

THE late Mr. Martin Colnaghi, by his will dated Dec. 23rd, 1907, bequeathed to the National Gallery four pictures, and directed that his trustees should

"pay the income arising from my estate to my said wife during her life, and after her death in trust (subject to the payment out of the capital of my residuary estate of any duties which may then be payable to the Inland Revenue), to place both the capital and income thereof at the disposal of the trustees for the time being of the National Gallery, to the intent that they may out of the income thereof from time to time purchase pictures annually or otherwise according to the absolute discretion of the said trustees." The four pictures are a *Martina*



THE MILNERS

BY WILLIAM VERELSTEDEN



LANDSCAPE

BY JOHN GAINSBOROUGH

## Notes

and *Child with Saints*, by Lorenzo Lotto; *The Bohemians*, by Philips Wouwerman; a *Landscape*, by Gainsborough; and *Dawn*, by A. van der Neer.

The *Madonna* is signed and dated "Lorenzio Lotto 1521." The Virgin is seen at three-quarter length, seated before a green curtain and holding the Child, who stands on a cushion placed on a box. To the left of the Virgin is S. Jerome, and to the right S. Anthony of Padua. The picture, which measures 35 in. by 29 in., and has been restored in water-colour, was exhibited last winter at the Old Masters Exhibition. It belongs to the same period as the *Madonna, S. Anthony of Padua, and other Saints*, in the church of S. Bernardino at Bergamo. In texture and colour harmonies it is inferior to the *Family Group*, and lacks the charm of the *Portrait of the Prothonotary Apostolic Giuliano*, both of which were painted about 1521-1523, and are now in the National Gallery.

*The Bohemians*, by Philips Wouwerman, contains many figures in a landscape. Two cavaliers, one riding on a brown horse, and another who has dismounted from a white horse, are listening to a woman with a child on her back. To the right are gipsies and other figures grouped near a fire. This highly characteristic oak panel, which measures 12½ in. by 14¼ in., is given in Smith's *Catalogue Raisonné*. It passed through the Pourtales sale in 1826, when it fetched £115.



MADONNA AND CHILD WITH SAINTS. BY LORENZO LOTTO.

The small *Landscape*, which has been mentioned in the list, *The Bridge*, by Gainsborough, measuring 15¼ in. by 19 in., represents a view of a wooded valley; in the foreground a stream is crossed by a wooden bridge, across which a cowherd is driving two cows. In the middle distance to the right a tower or ruin is seen among the trees. The canvas, which has been surface cleaned, since it was exhibited at the Old Masters in 1892 and at the Guildhall in 1902, is a good example of Gainsborough's latest period.

The *Dawn* admirably illustrates A. van der Neer's art. It represents a wide landscape seen in the early morning, and intersected by a broad river, which stretches away towards the right. A church tower on the far side of the river rises in the distance to the left. The canvas, which measures 31 in. by 25 in., bears the painter's monogram in the foreground. It was exhibited at the Old Masters in 1893, having, it is believed, been purchased by Mr. Colnaghi at public auction a short time previously.

Now that the annual grant of the National Gallery seems likely to be mortgaged for the purpose of completing the purchase of the Malahide Hals, it is a matter for congratulation that the nation should receive such a munificent bequest from a connoisseur of such world-wide reputation.

In accordance with Mr. Colnaghi's wishes the pictures are "grouped," being hung on a screen in the large Dutch Room. M. W. BEECHAM.



THE DAWN. BY A. VAN DER NEER.



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- Key to the
- Amber Point
- Reception
- Exhibition
- Water
- Exhibition
- Memorial
- Point
- The Society
- Point
- Point
- Point

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### Books Received

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# Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## UNIDENTIFIED PORTRAITS.

GEN. LUTON,—I am sending you a photograph of a steel engraving of a gentleman who lived in Yorkshire. It is copied from a painting by Sir Thomas Lawrence, P.R.A., and engraved by Thomas Lupton.



I should like you to trace who it is by the painting if possible, and also to let me know what you consider it is worth. The engraving is 16 in. by 24 in. without the frame, and is in good condition.

Yours faithfully, L. WRATHALL.

## UNIDENTIFIED PORTRAITS.

DEAR SIR,—I enclose a photograph of a portrait of two boys which I should be very much obliged if you will reproduce in one of your issues, in the hope that I may be able to ascertain who the boys are and the name of the artist. The picture is signed, and the first two initials of the signature appear to be "Thos. R.," but the third is too indistinct.

Yours faithfully, G. S.

## NOTES AND QUERIES.

DEAR SIR,—I have the pleasure to inform you that the "Gilted" of the "Connoisseur" is now in the hands of the printer.

Yours faithfully,  
H. B. H.

## THE "GILTED" OF THE "CONNOISSEUR."

DEAR SIR,—I have the pleasure to inform you that in the article "In the Sale of the



## THE "GILTED" OF THE "CONNOISSEUR."

suggested that the drawing of the *Castle of the* by J. M. W. Turner, sold in the late Mrs. Stern's collection, was the same as the one in the *Connoisseur*. The drawing is in the hands of the artist, Mr. J. M. W. Turner, and is the same as the one in the *Connoisseur*. The drawing is in the hands of the artist, Mr. J. M. W. Turner, and is the same as the one in the *Connoisseur*. The drawing is in the hands of the artist, Mr. J. M. W. Turner, and is the same as the one in the *Connoisseur*.

being in the country, I am unable to see the drawing, but I think my drawing is rather larger than the one sold, and the castle is certainly on the left, not the right of the picture.

Yours faithfully,  
J. M. W. Turner.



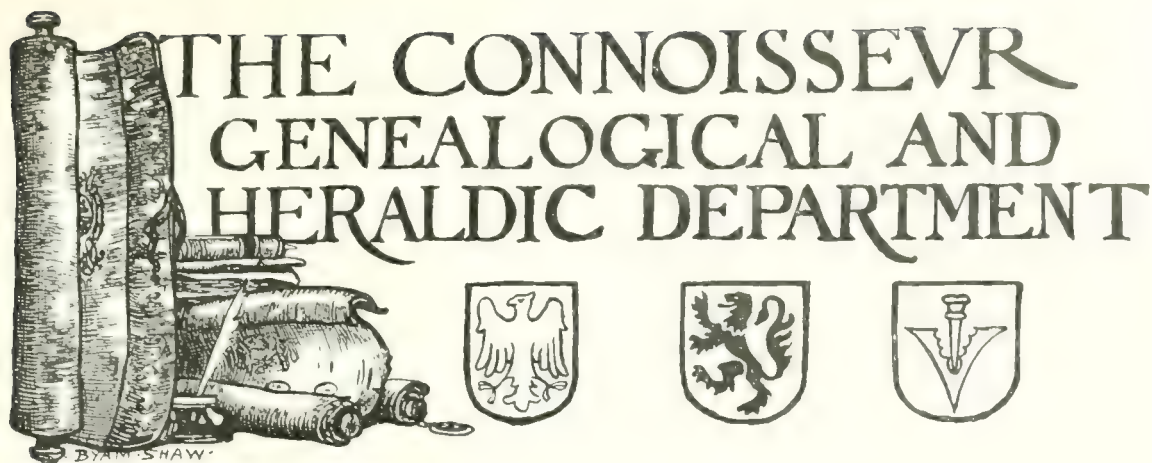






*Portrait of a Lady, 17th century.*

"LADY WITH EMBROIDERED SLEEVE."



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

**R**EADERS of "**The Connoisseur**" who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.





## The Season's Book Sales, 1907-8

THE season 1907-8 opened with a sale at Messrs. F. & S. Simpson's on the 3rd of October, twelve months ago, and closed with the last days of July in the present year. During that period sixty-four sales of varying degrees of importance, but of good average merit at the least, were held by one or other of the auctioneers who make a speciality of books, and have been accustomed to sell them for many years past. As always happens, the majority of the volumes thus finding their way to the sale-rooms were not of sufficient importance to be worth recording. In very many cases a dozen or more are made up into a parcel and sold in one lot for what they will fetch; at others the sums realised are too small to be noticeable, or the books, though good in themselves, are out of condition or incomplete, or for some other reason fail to attract with their accustomed force. A great deal of direction has therefore to be exercised by those who follow the records of the sale-rooms, and the season which has just closed has been exceptionally exacting in this respect. The sixty-four sales comprised 39,418 lots, which realised £104,697 6s., thus showing an average of £2 13s. 1d. neither very high nor very low, and therefore pointing with certainty to the existence of a large number of books of an ordinary class, for which could not be ignored except for one or other of the special reasons which necessarily have to be taken into consideration.

During the season 1906-7 an average of £4 4s. 2d. was realised, a record which was closed, and is accounted for in the fact that never, in our time at least, had such a large number of extremely important and valuable books been massed together. Anyone who will take the trouble to look at the tabular statement given in the next page will find, October last year will see at a glance that the material was far more extensive and of a more interesting than that we are able to supply now, and the reason, though certainly not apparent on the surface, is nevertheless not difficult to

discover when it is sought for in the right way. The withdrawal from Dr. Gott's sale in March last of Shakespeare's four folios at £3,850 points to reduced commissions, consequent, no doubt, upon the American crisis, and the temporary scarcity of money which such upheavals generally occasion. Books are invariably the first to feel the effects of such disturbances, and indeed are so prejudicially affected by them that they are better withheld from the sale-rooms in times of great depression.

To sell in times of prosperity, and to buy when circumstances are less favourable, is certainly good policy, and it seems to have been followed recently, with the result that fewer really scarce and valuable books have been seen in the auction-rooms than for some time past.

Original editions of the works of the Elizabethan and Jacobean dramatists have been almost entirely absent all through the past season. Shakespeare has, as usual, been in evidence, but only by reason of the sale of Earl Howe's collection, *Americana* have fallen away, and early English Poetry is in much the same position. The books are there, no doubt, but their owners have hesitated to sell them, and until they are sold they do not come within the scope of an article such as this. Should this explanation not be considered satisfactory, then we must put down the scarcity of very rare books to the most suggestive of all reasons, and say that few books of that class have been sold because there are not many to sell. Should anyone believe that to be the case, he will probably change his mind in the near future, for it is perfectly clear that we have not yet arrived at the end of our resources. Dealing, however, with such sales as have occurred, and consequently with fact, the following table will disclose the position the past season occupies so far as *Shakespeareana* are concerned. We have on this occasion included everything indicative of amount

*In the Same Room*

WILK.	P. Folio	DST Folio	T. A. & B. Folio
First Folio, mor., super extra, some leaves stained, 12, by 7½ in.	L. E. & B. ...	1623	Dr. Gott
Second Folio, mor., super extra, mended, 13½ in. by 8½ in.	Thos. Cotes for R. Allot	1632	Earl Howe
Third Folio, mor., super extra, leaves guarded, 13½ in. by 8½ in.	Philip Costardale	1663	Dr. Gott ...
Fourth Folio, mor., super extra, the first folio, 14 by 9 in.	H. Herringman	1685	Dr. Gott
First Folio, some leaves mended, old cf., 13 in. by 8½ in.	Judge T. A. & B.	1623	Earl Howe
Third Folio, old cf., 13 in. by 8½ in.	Philip Chetwinde	1664	Earl Howe
Hamlet, 4th 4to, stained	John Smithwick	1660	Earl Howe
Much about V. ... 7 in. by 5 in.	J. Roberts	1663	Dr. Gott ...
Thomas, Lord Cromwell, 1st ed., hf. mor., stained, 4to ...	Thomas Cotes	1632	Earl Howe
Fifth Folio, some leaves mended, 13½ in. by 8½ in.	William Jones	1663	Earl Howe
King Lear, 4to, 16 in.	John Smithwicke	1663	Earl Howe
Romeo and Juliet, 4to, 16 in.	Nathaniel Butter	1668	Earl Howe
Henry VIII., 2nd 4to, 16 in.	Thomas Cotes	1632	Earl Howe
Henry VIII., 2nd 4to, 16 in.	Arthur Johnson	1663	Earl Howe
Second Folio, mor., slightly repaired, 13 in. by 8 in.	Thos. Cotes for R. Allot	1632	Earl Howe
Henry IV., 1st ed., 16 in.	T. Pavier	1616	Earl Howe
Lochrine, 1st ed., hf. mor., stained and defective, 6½ in. by 5 in.	Thomas Creede	1598	Earl Howe
Richard III., 4to, hf. mor., stained, 7½ in. by 5 in.	John Norton ...	1620	Earl Howe
Second Folio, some leaves mended, 13½ in. by 8½ in.	Thos. Cotes for R. Allot	1632	Earl Howe
Richard II., 3rd 4to, imperfect, and other plays in one vol., 16 in.	Matthew Law & other	1615, etc	Earl Howe
Henry VI., 3rd 4to, 16 in.	T. Pavier	1618	Earl Howe
Second Folio, mor., 16 in.	Robert Allot ...	1632	Earl Howe
Second Folio, some leaves mended, 13½ in. by 8½ in.	John Smithwicke	1632	Earl Howe
Fourth Folio, old cf., 14½ in. by 9 in.	H. Herringman	1685	Earl Howe
The Planchet, 16 in.	G. Eldon ...	1607	Earl Howe
A Yorkshire Tragedy, 2nd 4to, hf. mor., 7 in. by 5 in.	T. Pavier	1616	Earl Howe
Richard III., 4to, hf. mor., stained and cut, 7 in. by 5 in.	John Norton	1620	Earl Howe
Henry IV., 7th 4to, hf. mor. ...	John Norton	1632	Earl Howe
Perricles, 3rd 4to, hf. mor.	T. Pavier	1616	Earl Howe
Fourth Folio, sound copy, 13½ in. by 8½ in.	H. Herringman	1685	Earl Howe
Two Noble Kinsmen, 1st ed., hf. mor., 4to...	Thomas Cotes	1632	Earl Howe
Hamlet, 4to, stained and mended, hf. mor. ...	John Smithwicke	1637	Earl Howe
King Henry 8th, 4to, hf. mor., stained and cut, 7½ in. by 5 in.	Thos. Dewe ...	1622	Earl Howe
Sir John Oldcastle, 1st ed., hf. mor., stained, 7 in. by 5½ in.	T. Pavier	1616	Earl Howe
Romeo and Juliet, 4to, hf. mor., stained and cut, 7 in. by 5 in.	John Smithwicke	1637	Earl Howe
London, 16 in.	Thomas Smithwick	1617	Earl Howe
Fourth Folio, 16 in.	H. Herringman	1685	Earl Howe
Second Folio, part in facsimile and imperfect, calf...	Thos. Cotes for R. Allot	1632	Earl Howe
Fourth Folio, no portrait and damaged, half calf ...	H. Herringman	1685	Earl Howe

Some good and valuable copies are disclosed here, but in many cases it is apparent that they were not of the best. The difficulty now is, however, to obtain early *Shakespeareana* at all, and though imperfections undoubtedly affect the price in the market, as Mr. Ruskin used to say, they have, in the case of books of this kind, come to have but a comparative interest, and have not been taken so much into account. It will be seen that most of the examples tabulated came from the collection of Earl Howe, purchased by the Earl in 1800, and purchased by him who acquired them with the object of revising Shakespeare. These, in company with some other papers by other writers, were catalogued in 1816, the whole realising the large sum of £5,000, notwithstanding that from 1810 to 20, copies of 1st and early 2d editions had been sold by private contract to (so it was said at the time) Mr. H. C. Folger, of the Standard Oil Company, U.S.A. That gentleman, however, sold them in 1866, and sent them to the catalogue, and they were sold for the sums mentioned in the above table.

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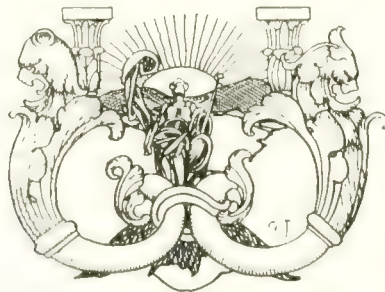
*In the Sale Room*

For the first season, the results may be summed up as follows: (1) The older and valuable works are not read and are more valuable every day; those of ordinary character were neglected. Between the two extremes of the large and important class which forms the back-bone of every library worthy the

Such books as come within it may indeed rise and fall within comparatively narrow limits, according to the fluctuations of fashion, taste, and in as far as they are new, have ever been. They can be bought without fear of the future, and their temporary popularity need excite nothing to regret. It was John Hill himself who declared over an auction that no good comes of not buying and selling, and though that may be perfectly true, and, as we believe, is so, yet there is no reason to be so much, and the consideration of it is not for the moment, it opens the door to those relations which it has ever been the fashion to decry, but which nevertheless cannot be ignored, especially in the present age, for except those whose business is to be expected to know yet much of the ups and

downs of the book market, but there is one rule which never fails, and that is to buy the best editions of the best authors at the price prevailing at the moment, and to leave time to settle the balance of the account.

In conclusion, it may just be mentioned that the most important sales held during the past season were those of Dr. Gott, the modern portion on February 26th and the main portion on March 20th, together £13,435; a miscellaneous sale held at Sotheby's on June 2nd, £9,503; Earl Howe's collection of *Shakespeareana*, £5,335; Mr. E. J. Stanley's library, sold in three portions, together £8,088; the Earl of Sheffield's library, sold in November, 1907, £3,223; a selection from the library of Lord Willoughby de Broke and other properties, £3,776. Mr. H. C. Hoskier's library, removed from the United States, consisting largely of *Incunabula*, £4,626; another collection of *Incunabula*, sold on December 5th, 1907, £4,184, and a miscellaneous sale held on May 11th, £2,169. The new season will commence early in October, and according to the modern practice, end with the last days of July, 1909.

















## Mr. John G. Johnson's Collection of Pictures in Philadelphia Part IV. By J. Kirby Grant

IN speaking of the seventeenth century Dutch masterpieces in the collection of Mr. J. G. Johnson in Philadelphia, it is only natural to begin with the greatest master of the School, not only for the position due to Rembrandt's genius, but for the wonderful manner in which the great Dutchman is represented in this gathering, which contains no fewer than five authentic pieces of his handiwork, all of which, with one exception, belong to the period of his full maturity. The exception is an oak panel with a painting of the carcase of an ox in a cellar, signed and dated 1637, which Mr. Johnson acquired from Messrs.

Dowdeswell, the picture having previously passed through the Duchteren and Van der Kellen (Utrecht) collections.

Next in date, that is to say about 1643-5, is a *Portrait of a Man* with disordered hair and beard, facing the spectator. He is dressed in a dark brown cloak over a reddish-brown under-dress, and lighted from the left-hand side-top. A replica of the picture is in the Someroff collection in St. Petersburg, and an etching of it by Charles Courty in the catalogue of the John W. Wilson

collection in Paris, of which the portrait formed part, after having been in the Marquis d'Aligre's collection in Paris.

The third Rembrandt, which dates from about 1646, is a small full-length sketch of *Christ on the Cross*, seen sideways, against a dramatic gloomy evening sky over a dreary hilly landscape. The picture is similar to one in the Cavens collection in Brussels. It belonged at one time to King Augustus of Poland, and passed subsequently through the collections of J. W. Wilson, Ch. Pillet, and C. Sedlmayr in Paris, C. Hollischer in Berlin, and L. Oet in

Paris. A very important panel by the same master is the head of a bearded Jew, in a red cap, looking down, dating from about 1655. The pale, sunken face of this magnificent character head is framed by an unkempt beard. The old man wears a dark coat and a pointed red cap. The panel has a pedigree which includes the name Ravaszon, Mollens, Claret, G. Donaghy, London, and C. F. V. Cardon (Brussels) among the latter owners.

Finally, there is a head of *Christ*, a most beautiful



THE HEAD OF A BEARDED JEW BY REMBRANDT OF 1655



SAYING GRACE

BY J.M.W. TURNER



A FISH SHOP

BY F. DE VRIES



but slightly inclined to the right—an oak panel which belongs to the master's later period. Dr. Bode believes it to have been painted between 1656 and 1658. This picture was successively in the collections of Mme. de Sauley, the Comte de la Bégassière, and Mr. C. Sedelmeyer.

Rembrandt's great contemporaries are nearly all adequately represented in the Johnson collection, especially Jan Steen, of whose work there are no fewer than five authentic and highly important examples. The *Saving Grace* here illustrated, a signed canvas (23½ in. by 30 in.), of



MAN TAKING MEDICINE BY ADRIAEN BROUWER

which several copies are known, was formerly in the collection of Colonel Hanke at Hastings, passed subsequently through the hands of Mr. Sedelmeyer, Paris, and was shown at the Royal Academy Winter Exhibition in 1885. An important work of good quality and strong coloring is the representation of *A Family Feast* (41 in. by 37 in.), in illustration of the proverb, "*Le bon dîner est le bon d'argent*," which is inscribed on a piece of paper in the left-hand corner. The scene is in a peasant's cottage, with a half open window on the left showing the



CATTLE AND PEASANTS BY ADRIAEN BROUWER



corner of a neighbouring  
It is a picture  
that was in par-  
ticular favour with the  
master, various copies  
being at the Ryks  
Museum in Amsterdam,  
at the Oldenburg Ma-  
seum, at the Academy  
in St. Petersburg, and  
in several well-known  
private collections. An-  
other signed *Jan Steen*  
1672 in oil by 17 in. is a  
masterpiece showing Jan  
Steen at his best. Equally  
important among this  
painter's works in the  
Johnson collection is a  
picture of a fat man  
leaning out of a window  
and reading a piece of  
paper which carries the  
title *LOF LIEDE*. Three



Portrait of Jan Steen by Carl Frederik

other fellows are listen-  
ing at his right and his  
left in the back of the  
room. On a board  
suspended from a nail  
appears the inscription:  
*LOF LIEDE*, and a  
glass of wine with two  
crossed clay pipes. The  
upper part of the window  
is covered with vine  
leaves and bunches of  
grapes. The artist's  
signature appears on the  
left-hand edge of the  
window sill.

Among the forty-  
eight versions of the  
*Physician's Visit* subject  
by Jan Steen, cited in  
the new edition of  
Smith's *Catalogue  
Raisonné*, a high place  
must be accorded to the



Scene painting by Carl Frederik

## Mr. John G. Johnson's Collection

beautiful little panel at Philadelphia. Our full page plate reproduction of this exquisitely wrought picture obviates the necessity of giving a full description of the scene depicted. The panel has an interesting pedigree, from the J. H. van Heemskerck sale at the Hague in 1770, when it realised 314 florins, to the Louis Miéville sale at Christie's in 1899, when it was run up to £798. It was shown at the Royal Academy Winter Exhibition in 1878.

The *Barn Scene*, with a man cutting chaff and a woman at a spinning wheel, by Gabriel Metsu, a

of Delft. It has the mellow silvery quality of his finest works, and belongs obviously to the same period as his famous *Young Lady at the Virginal*, at the National Gallery, of which it is certainly the equal as regards quality. It is painted on canvas, is fully signed, and measures 10½ in. by 16½ in. At the time of Vermeer's death this picture was in the possession of the master's widow, who gave it, together with the *Young Letter* (now in the Beit collection), as security for a debt of 617 florins. It seems scarcely credible that this magnificent masterpiece should have been sold



NICOLAES PIETERSE HUISMAN

canvas measuring 20½ in. by 24½ in., is an important and characteristic example of the master's art, though it was painted by him at the early age of nineteen, as is proved by the date which follows the signature. The still life painting on the right of the canvas is remarkable for the exquisiteness of its detail. The picture was formerly in the Hautpoul collection, which was dispersed in Paris a few years ago.

Of the other "small masters" Terborch is well represented by a signed canvas, *Drinking the King's Health* (37½ in. by 31 in.), from the Savile-Oliver collection; and Brekelenkam by an excellent and unmistakably authentic scene in a tailor's shop. But the gem of this entire group is the wonderful *Guitar Player* by that rarest of Dutch masters, Jan Vermeer,

in 1666 at Amsterdam for 70 florins, and in 1817 for even less than that insignificant figure.

To Rembrandt's pupil, Carel Fabritius, is attributed with fairly good show of reason a portrait of a bearded man reading, his head covered with a broad brimmed hat, although authentic works by this master are so exceedingly scarce that it is difficult to arrive at a definite conclusion by comparison. The portrait has certainly the light background against which the features are seen in darker tones, which is considered characteristic of his manner. A picture of a mother and daughter spinning and sewing, by Rembrandt's greatest pupil, Nicolaes Maes (30 in. by 20 in.), is painted in the master's best manner, but is unfortunately in a poor state of preservation.



Of Adriaen Brouwer's in what order of the art. Mr. Johnson possesses a brilliant example in the painting of a peasant taking medicine, a subject of which many versions and copies are known, notably those by Joost van Craesbeeck at the museums of Frankfurt and Amiens. A superb landscape with cattle and peasants infused in a glorious golden light shows the high-water mark of Aelbert Cuyp's art. Of Hobbema, Mr. Johnson possesses a signed and dated landscape of the highest importance and of superb quality,



ADORATION OF THE MAGI BY JEROME BOSCH

painted under Ruysdael's influence. Ruysdael himself is represented by a *Stormy Autumn Day on the Sea Coast* (22½ in. by 13 in.), and a fine signed *Winter Landscape* (20 in. by 26 in.). A remarkable painting of its kind is Isaak van Ostade's small *Summer Landscape*, with a cottage and some gnarled trees. On the left are a peasant and his wife sitting with their backs to the spectator, and a boy holding a horse. Another picture by the same master represents a river bank with a large boat loaded with a crowd of peasant folk and cattle. A very



THE FIGHT BETWEEN THE TIGER AND THE LION BY PIETER DE HOOCH



## Mr. John G. Johnson's Collection

characteristic and important landscape with cottage and trees in the middle, and water and cattle on the left (41½ in. by 26 in.), bears the rare signature of Paul Potter.

Two other Dutch pictures of admirable quality and in an excellent state of preservation should here be mentioned—a *View of a Town* in broad daylight, on panel (16½ in. by 20½ in.), by Jan Van der Heyden, with the artist's signature on the stone of a well, and a *Seascape* in quiet morning light, with a cloudy sky and the sunlight playing on the waters, by Van der Capelle.

*Interior of an Art Gallery*, ascribed to Jan "Velvet" Brueghel. It represents a gallery or artist's studio, filled in every nook with a heterogeneous gathering of pictures, statuary, objects of art, scientific instruments, shells, jewels, and what not. On the left is a nude figure looking at her reflection in a hand mirror, a Cupid or *putto* standing at her feet. A white-bearded monkey is looking at a picture through a pair of spectacles, and another monkey is seated on a chair in the centre of the confused composition. Through an open arcade on the right is



INTERIOR OF AN ART GALLERY

BY JAN BRUEGHEL

A few interesting works of the later Flemish school command attention—above all, Hieronimus Bosch's *Adoration of the Magi*, a picture of quite unusual importance, in which we see possibly the original of the famous replica at the Prado in Madrid. The picture is in every way characteristic of the master, notably in the grotesque introduction of the shepherds watching the scene from the roof and through an opening in the wall. *The Village Scene* with dancing and carousing peasants, which is ascribed to Pieter Brueghel the Elder, is more probably one of the several copies made from this master's original by his eldest son Pieter Brueghel the Younger, known as "Hell Brueghel." Another copy, presumably from the same hand, was in the collection of the late M. Rodolphe Kann.

Of somewhat debateable nature is the extraordinary

seen a view of Antwerp across the river. The picture is signed J. Bruegel, a form of signature which was never used by "Velvet" Brueghel, who invariably signed his pictures BRUEGHEL. Moreover, in the corner of the room adjoining the arcade are two portraits which unquestionably represent *Philip IV. of Spain*, and his wife, *Isabella of Portugal*, and could therefore not possibly have been painted before 1625, the year of "Velvet" Brueghel's death. Possibly the picture may be from the hand of his son, Jan Brueghel the Younger (1601-1678), though the signature is not to be relied upon, since, to the best of my knowledge, the few authentic signed pictures by this painter do not include a single instance in which he returned to his grandfather's form of spelling his name without the H.

It would lead too far to enter here into a detailed



POET DEPUTY OF THE POET DEPUTY

BY INGRES





THE DOCTOR  
BY JAN STEEN  
IN THE COLLECTION OF MR. JOHN W. JOHNSON, 3011 AVENUE







description of the modern department in Mr. Johnson's collection, which comprises some 150 examples, apart from the numerous works by the masters of the Baroque school. Especially, however, in the modern two figures were made to stand out prominently illustrating in brilliant fashion the two extremes of the movements which ruled the art of painting during the nineteenth century. The classicist tradition at its best, based upon perfection of drawing and upon

the Baroque style, represented by a magnificent example from the brush of Ingres; the modern vision, which depends upon a complete vision of the environment, represented by a very beautiful early Whistler.

It would be vain to expect any of these Whistlerian qualities in the modern department of the collection. These qualities are the result of the time.

## The Connoisseur

Nevertheless, even the most stubborn advocate of the present style cannot but admire the intellectual perfection in the execution of each detail, the extraordinary mastery of draughtsmanship, and above all the honesty of portraiture. The portrait is an excellent instance of the "adaptation of style to the social characteristics of the models," pointed out by that shrewd French critic, M. Camille Mauclair. Like all Ingres's portraits, it resembles "not only the individual person, but the sitter's whole caste." Dupaty, who lived from 1775-1854, was a member of the Académie Française, and brother of Ingres's intimate friend, the sculptor Dupaty.

It is meet that in a Transatlantic representative collection of such magnitude, America's greatest painter should be represented by a work of unique

charm. *The Large Leizen, or the Six Marks Peacock and Green*, belongs to the early period in Whistler's career, when he was most profoundly influenced by the art of Japan. Like the *Princesse du Pays de la Porcelaine* (now, with the *Leyland Peacock Room*, in the possession of Mr. Freer, of Detroit), it was painted in 1864, and exhibited at the Royal Academy of that year. The *Large Leizen*, so called from the Chinese vase in the lap of the lady in Eastern garb, is a remarkable instance of Whistler's rare subtlety in the management of the most delicate colour harmonies, of his decorative gifts, his distinguished sense of style and keen appreciation of colour values. Unfortunately the only available photograph does but scant justice to the very qualities which are most significant in Whistler's art.



THE LARGE LEIZEN, OR THE SIX MARKS PEACOCK AND GREEN



# Pottery and Porcelain

## Madeley Porcelain

## Part I.

By W. Turner

NANTGARW and Swansea porcelain, made from the Billingsley recipe, especially if decorated by him or by his disciples at the locality, have now become famous and scarce. Some collectors have even made them a specialty.

Singularly enough the lineal successor of those fine wares is scarcely known. A few scrappy accounts have been published regarding it, more or less correct. Only one illustration of it has appeared in any publication.

The porcelain alluded to is that which was produced at Madeley, in Shropshire, for about a dozen years ending in 1840. Two kinds of it were manufactured, and a third sort was decorated. The one was a soft paste, very similar to "Nantgarw," "Old Swansea," and "Old Sèvres"; the other was a comparatively hard body; and the third was French

ware imported in the white, or having only a slight decoration, which could be removed by the application of hydrofluoric acid.

In the early part of the last century large quantities of French ware were imported into England, notwithstanding a heavy import duty which was then imposed. In the year 1814 a memorial was sent to our Government by certain potters praying for pecuniary assistance, and asking for heavier duties to be imposed on the importation of foreign porcelain. That document can be seen at the Public Record Office, London. A short extract will throw light upon the subject matter herein. It is as follows: "It is now many years since France has taken the lead in the manufacture of porcelain. . . . English manufacturers have also exerted themselves in the competition, and much capital has been



expended on trials  
of various kinds of im-  
provements: but that  
the success hitherto  
has been very limited.  
The quality of the  
ware, however, has  
continued to a  
very considerable and  
improvement in quality,  
the selling price of  
which, for the last  
thirty years, has been  
near three times that

of the best English *white* porcelain." In another  
part of the memorial the potters say this: "The  
*white* porcelain manufactured in this country seems  
to have received little or no improvement for the  
last twenty years, the attempts of late being rather  
to render it cheap (by making a spurious kind) than  
to improve the quality of the article in its real,  
essential properties." That was from the point of  
view of men who looked upon the splendid produc-  
tions of the Sèvres factory to be the goal of their  
efforts. And doubtless in these views lay the  
prompting which caused the Madeley factory subse-  
quently to arrive. In its soft paste it strove to rival  
the French and meet the taste of the wealthy con-  
noisseur: in the hard body, the wants of the general  
public were studied; and, in decorating the white  
body, a constant source of income was  
secured, for it will be seen by the above extract that  
a great deal of that kind of work was being done at  
that time. Madeley had the best artistic help that  
could be procured. Practically all the wares were  
decorated in the French mode, and  
sold by the London  
dealers, imported  
from France, which  
was really the fact in  
regard to the porcelain  
in that case concerned,  
in which event the  
mark—the double L.  
—was present when  
imported, was re-  
tained. If not, it  
was added at the  
Salopian factory.  
But the porcelain  
which was potted at



No. II. Chocolate cup and saucer, with "Old Sèvres" mark.

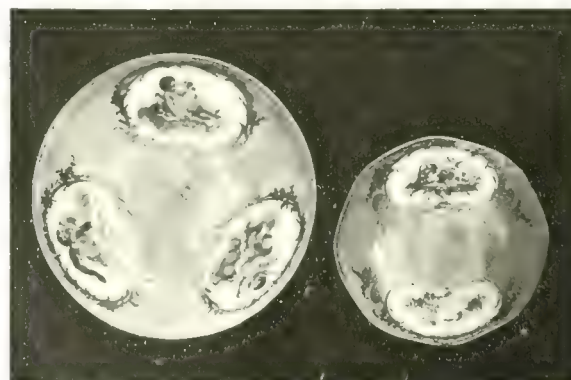
These two pieces of porcelain are from the collection of the late Mr. Thomas Martin Randall, of Barnsbury Street, Islington, who was one of the most distinguished collectors of the English and French porcelain.

Madeley never had  
any mark at all.  
Nevertheless, owing  
to the decoration  
being so Frenchified  
in appearance, it was  
usually sold as French.

By the London  
dealers, one of whom  
expressed annoy-  
ance that, from con-  
scientious motives,  
"the old Quaker"  
(Mr. Thomas Martin  
Randall) would not  
forget the mark.

Following so soon after the stoppage of the Nantgarw  
factory in 1822, the Madeley ware became popular  
amongst the dealers owing to its near approach to  
the French soft porcelain. It will be remembered  
by those collectors and connoisseurs who have read  
up the subject, that the best Nantgarw and Swansea  
porcelains laid hold of the London market. Mort-  
lock, the eminent dealer of Orchard Street, was  
prepared to take all he could get, even "in the  
white." Some of it was sold in London as "Old  
Sèvres," if decorated in that style, for the body was  
a close approximation to the French paste—being  
extremely glassy and translucent. One of the firms  
which decorated in London was that of Messrs.  
Robins and Randall, of Barnsbury Street, Islington.

Mr. Randall, of this firm, was he who subsequently  
made the Madeley ware. Doubtless, as a member  
of this decorating firm, and a potter, decorator and  
chemist himself, he got to know intimately all about  
soft or artificial porcelains. When he left the  
London firm and went to Madeley, in 1825, he was  
pretty well equipped  
for making another  
factory, which  
would supply the  
vacuum created in  
London by the dis-  
appearance of the  
Nantgarw and Swan-  
sea wares. Judging  
from the short time  
that elapsed, it looks  
as if this was the  
proximate cause of  
Randall leaving  
London. It is true  
that John Rose, of  
Coalport, persuaded



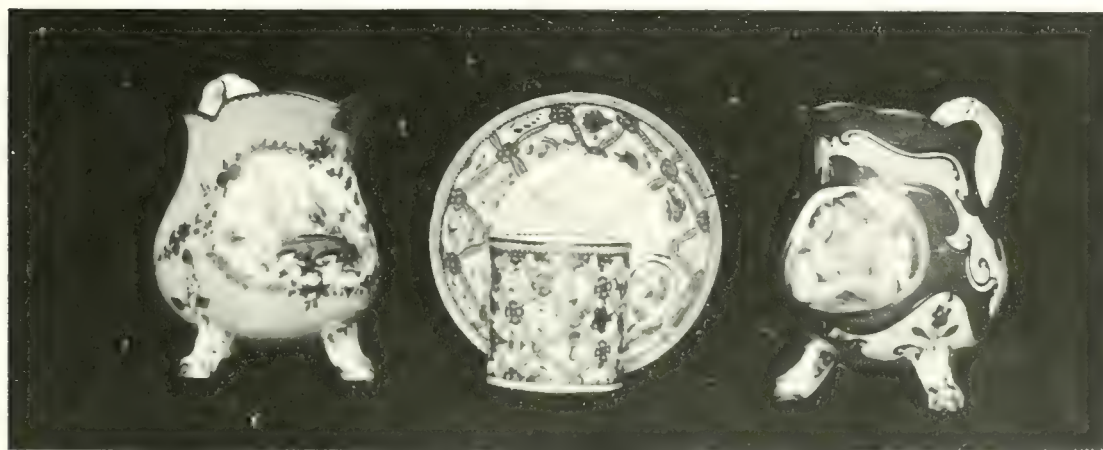
These two pieces of porcelain are from the collection of the late Mr. Thomas Martin Randall, of Barnsbury Street, Islington, who was one of the most distinguished collectors of the English and French porcelain.

## Madeley Porcelain

Billingsley in 1819 to join him, and produce the real "Nantgarw" there. But, as a practical potter, he found that there was so much waste by fusing in the kiln that it would not pay. He soon dropped its manufacture altogether. The field was, therefore, open to Randall, and he succeeded so well that the dealers declared his soft paste body was the closest imitation of "Old Sèvres" ever produced. Be that as it may, it was sufficiently near to form a capital substitute.

For a few years Mr. Randall only decorated the French ware after he arrived at Madeley. He then took larger premises and built kilns—biscuit, glost, and enamel—near to the side of the old canal. Part

the colours, with wood or charcoal fire, did not remain brighter and more delicate. In the three processes a different degree of heat is required—the highest temperature being for the biscuit ware, a little degree for glazing, and a lesser still for enamelling or decorative purposes. In the latter case, however, if the pieces are highly ornamental, not once or twice, but three and more times such specimens were touched up and heated again in the enamel oven. It is on record that, at Derby, Duesbury had his more elaborate productions "built up" with the brush and refired no less than seven times, until one could almost see the decoration standing out, as it were, upon the surface. The Madeley pieces,



of the premises, turned into two dwelling houses, still remain. I have seen the place. Here again I was reminded of "Nantgarw"—having seen it as well. Both of these factories were situated in close proximity to a canal, and in a coal producing country. The canal was handy for the transport of the raw materials. In the case of the fine ware and finished goods the mail coach, *en route* from Birmingham to London, was equally convenient—comparatively so, that is, with the travelling resources of the period. Like "Nantgarw," too, the *pâte tendre* fused easily in the oven, and a good deal of it was thereby destroyed. Coal for firing up was used for the biscuit and glost ovens—that is, for the two fictile bodies in the "biscuit" state, and for the glaze hardening, after the pieces or wares had been dipped in it. But for the enamel kiln for burning in the decoration, after being painted on the glazed surface, only wood was used, as the sulphur in the coal was apt to damage

generally speaking, are so well decorated that they seem to have been re-touched and hardened again and again. Of course, in the case of inferior productions such elaborate treatment was not required; but what I have seen of the Madeley craftsmanship is almost entirely of a superior class. With the harder body very little fusing and waste would occur. It was only in the soft, glassy, translucent, frit body that this great risk was entailed.

Mr. Randall had no flint mill at Madeley. Instead of grinding his materials he obtained them in a prepared state from the Potteries, a North Staffordshire town, which is not very distant, Madeley, in Salop, being about twenty-five miles from Stoke-on-Trent as the crow flies. His principal wants in that respect would be Cornish clay (Kaolin), Cornish stone (quartz), flint, and potash. Clay for the ovens, and the wood for firing the ovens, he had in abundance upon the spot. Mr. John Randall, son of John Randall,



never used any calcined bones in any of his pieces. The production of the little factory at Madeley lasted about a dozen years. The output, it may safely be affirmed, was at least a quarter of a million pieces during that time, besides those which were imported from France for decoration only. After the Nantgarw factory got fairly under way, it is probable that they produced something like three hundred pieces per week. At Madeley there was a larger staff than at the Nantgarw factory. At the latter, according to the rate named, it would total to about two hundred thousand pieces in twelve years—the period which each of these two factories lasted. Another coincidence! Much of it, doubtless, was sent to London in the white state to be decorated

ware by Dodin or Morin, and other noted artists of that ilk, the "Madeley" is quite as well painted as the average of "Old Sèvres" wares. The paste is just as translucent, and the gilding is excellent. The turquoise ground colour of Madeley was unequalled in England at the period—other grounds of Rose du Barry, apple-green, pink, and maroon were also well done. Considering that it is exceedingly scarce and rare, there is no reason why, when identified, it should not go as high in value, even at public sales, if the auctioneer knows how to describe it properly. To recognise it as distinct from the "Old Sèvres" will require some care and study. In the case of the soft paste, it should be borne in mind that it is very translucent in transmitted light—quite as much so as



FIG. 1. *Madeley ware.*

there. If we add the French wares decorated at Madeley in the twenties and thirties, and at Shelton from 1840 to 1856, it is hardly understating the case when we estimate something approaching half a million of imitations of the French styles which were sent to the Metropolis for sale. Where did they all go, and what has become of them? In the country houses of Glamorgan are to be found hundreds of Swansea and Nantgarw specimens, which are hoarded as precious heirlooms. I know of a recent case where such pieces are left under a will. As regards "Madeley" I have found a number of pieces kept in families with the greatest care. Most of the output was sold in London to the wealthy members of society, and there is not the least doubt that thousands of pieces of that ware are still preserved and called "Old Sèvres." It may be regrettable, but it is true. At the same time they may turn out equally valuable. Setting aside the decorative French

the best Nantgarw; but it is more creamy, and therefore has more of that mellow softness so characteristic of the best French soft ware. The Welsh porcelain is more snowlike in its whiteness, whereas Madeley is more milky. The decorations on both the Madeley pastes are, generally speaking, pastoral groups after Watteau or Boucher, marine or coast views, cupids, birds, fruits, and flowers interspersed with those academic, small, tubular roses so characteristic of the French style. The gilding is solid, lasting, but dull—almost matt in appearance. The scrolls are rococo, in the style so prevalent in the time of Louis XV. Under the real French ware proper the double L of "Old Sèvres" is usually found. The two Madeley pastes have no factory marks at all.

The works were closed in 1840, and Mr. Randall moved to Shelton (Hanley), in North Staffordshire, taking his stock with him. He was then fifty-four

## Madeley Porcelain

years of age, and seemed inclined to retire or change his mode of life, for he offered the stock, in the white, to Mr. John Randall, his nephew—so the latter informs me. At Shelton only the enamel kiln was used because not much more ware was made. The old stock and supplies of French porcelain were decorated, fewer hands were employed, and in 1856 the works were closed. No other ware than porcelain was manufactured at Madeley: what new ware was made was burnt at the Albion potworks of Mr. Dimmock, Hanley—close at hand: it was fired at the same light heat as suited earthenware. As a matter of fact it never paid Mr. Randall, owing to the loss he experienced by its tendency to fuse in the kiln. It was the decoration of the French ware that really kept him going financially.

Mr. John Randall informs me that the turquoise ground colour was produced in this way: his uncle sought to have the particles of colour of one equal size. He obtained this by washing the colour in pure water, and pouring off the finer particles which rose in suspension, leaving the coarser ones for use. A coat of oil was then laid on the piece of ware to

be decorated. The particles of colour, well dried, were sifted on to the oil coating, to which they adhered. When fired these particles would melt one into the other, forming an even surface, and thus producing a brilliancy unobtainable by any other means. But if the particles were very unequal, a second and third washing took place. A greater body of colour could thus be obtained—*i.e.*, by sieving it on to the oil coating—than by laying it on with a brush: and, of course, it would be granular, like the body of the ware. The glaze, too, would be soft and equally granular, so that the expansion or contraction in the kiln would not be unequal. A thin, hard glaze would not hold a thick mass of colour, and hence the hard paste at Madeley never had the deep, rich colour of the soft paste. The turquoise upon it (the hard paste) was thin and “husky” looking more like what at Coalport they called “blue-celeste.” The apple-green was treated in the same way as the turquoise ground.

It was on condition that he made the same body, glaze, and ground colours that Mr. Herbert Minton offered him a partnership in the Stoke works. There



N. M. ... ..

...

...





## Madeley Porcelain

Madeley consisted of tea, breakfast, and dessert services; vases, wine coolers, jardinières, etc. If not in the white state, the slight decoration of flowers, sprigs, dots, lines of blue or gold was removed by means of acid. Rich gilding, painting, and grounds were then laid on. The general decoration consisted, like the Madeley ware proper, of Watteau scenes, cupids, flowers, coast views with fishermen, female figures, children, boats, and other seafaring and fishing paraphernalia. The soft glaze upon which this decoration appeared was so blended with the artificial body that a new and brilliant surface appeared after it was fired again in the enamel kiln. In most cases

French ware, mixed up with it. There are connoisseurs who delight in the study of, and the accurate discriminating ceramic wares. They will spend their solitary hours in the pursuit. Well, there is a quest for them which is almost as elusive as that of the Holy Grail itself. Nevertheless, success or not, it would afford a delightful investigation for many. It is a question of taste and of love for accuracy whether collectors should not endeavor to discriminate, among their treasures, that which is Madeley and that which is French, both in body and decoration.

It says a good deal for English ceramic art of the



FIGURE 1. MADELEY PORCELAIN, TEA SERVICE, IN FURN.

of this kind the Sèvres mark was upon the piece. If not, it was added because it really came from France.

The articles which were manufactured at Madeley consisted of spill vases, dishes, cake trays, teapots, small comports or stands for sweets, cabinet cups and covers, plaques for furniture inlaying, wine coolers, fine stands, candlesticks, plates, etc. A few miniatures were painted. Figures and statuettes were also modelled, but not to any extent.

As explained already, the ground colors were not so bright and delicate upon the hard part, because the glaze was also hard, and would not amalgamate with the colour in the process of firing, especially the turquoise and green; but maroon, pink, and Rose du Barry succeeded better upon it.

Some collectors who have much "Old Sèvres" may have the "Madeley," and Madeley decorated

early nineteenth century that such artistic products as those of the Madeley factory were almost lost. We have the fact that porcelain was not so popular as Herbert Minton appreciated the work accomplished by Martin Randall, and made some valuable contributions. We have also the historical fact that Greenwich, Plymouth, Bristol, Swansea, and Nantgarw porcelain had all succumbed to the rivalry and competition of the continental men, backed up as they were by the subsidies from royalty. The Staffordshire porcelain were in their infancy. Moreover, we find that Worcester and Derby had deteriorated very much in the first half of the nineteenth century, as compared with the quality of the Chinese porcelain, and that the De Wallis Worcester, and the Nantgarw porcelain were in a state of decay, and the quality of the ware was not so good as in the first half of the century.

## The Connoisseur

individual factory marks.

Mr. Randall was a religious enthusiast. He joined the "Society of Friends" from conscientious motives. It was not for the purpose, that he was taken of his own family, to benefit him in a pecuniary sense. He was young, of "Quaker Pegg," one of the best flower painters that Derby ever produced. Pegg was a religious fanatic. He renounced the Art of Painting for good. Such a mood may have influenced Randall's young and receptive heart. Be that as it may, Mr. Randall refused to put the Sèvres mark upon purely Madeley ware, and hence, being unmarked, the dealers had a difficulty in proving to their customers that it was really "Old Sèvres."

They resorted to stratagems. Mr. John Randall in his interesting *History of Madeley* gives an instance of a *modus operandi* adopted. A box of ware would be taken to Dover. The dealer would have it re-addressed to himself at London, where he had assembled his wealthy customers to witness its arrival *from Paris, Tableau!* And much grist was brought to the mill of the dealer. Another point is worth quoting (see p. 210), as follows:

"The object of the ware of Mr. Randall, however, was that of other frit bodies or *pâte tendre* china, was that it admitted of a complete amalgamation of the painting with the glaze, and also of a richness and depth of colour, as in the case of turquoise, not to be produced on ordinary china. It had, too, that waxy whiteness and mellow transparency for which old porcelain (? 'Old Sèvres') was distinguished."

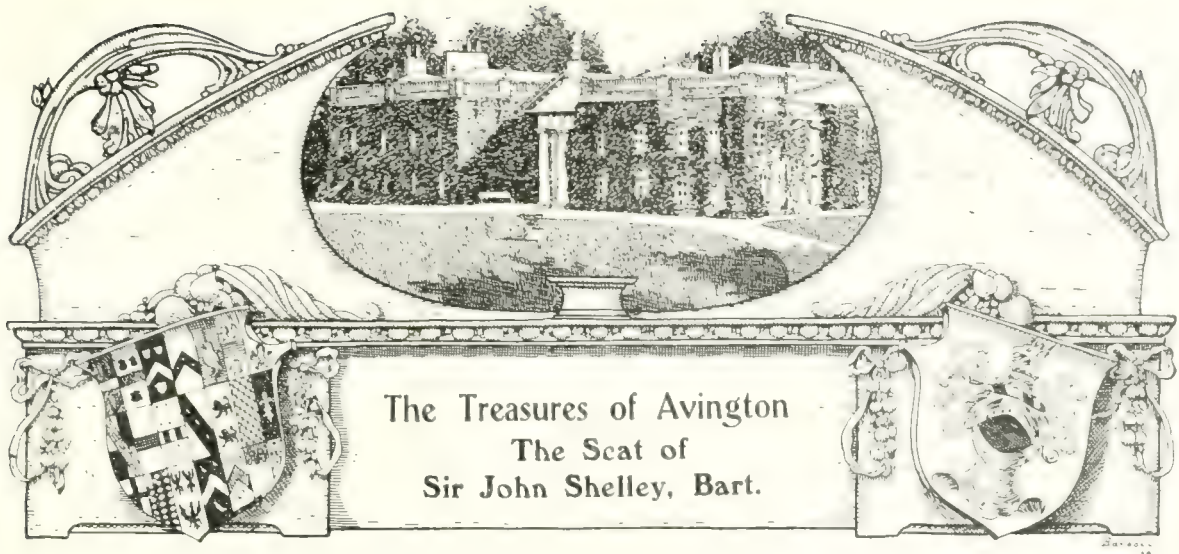








*Portrait of*  
MISS CECILIA



## Part II.      Written and Illustrated by Leonard Willoughby

WHEN Washington Irving—that most graceful of American writers—gave his ideal of an English park, he described it as having “vast lawns that extend like sheets of vivid green, with here and there clumps of gigantic trees heaping up rich piles of foliage. The solemn pomp of groves and woodland glades, with the deer trooping in silent herds across them; the hare bounding away to the covert or the pheasant suddenly bursting upon the wing. The brook taught to wind in the most natural meanderings, or expand into a glassy lake; the sequestered pool reflecting the quivering trees and the yellow leaf sleeping on its bosom, and the trout roaming fearlessly about its limpid waters; while some rustic temple, or sylvan statue, brown green and dark with age, gives a classic air of sanctity to the seclusion.” This truly charming and graphic description of an old English park, of which there are but a few left in our shires, fits, in many particulars, that of Avington; in fact, it is a very good description of this particular

Irving had in his thoughts when giving his pen picture. To the description of Avington he might, however, have added, that stretching far across these vast lawns of vivid green are majestic avenues of stately trees, reaching in all directions to the very outskirts of the beautifully undulating park, which was enclosed by the Duke of Chandos in 1785. One of these in particular, known as the Alresford drive, extends for miles. The sylvan glades and walks about Avington

Park are quite lovely, while portions of it on the high ground, and specially that spot where the venerable Gospel Oak still stands, are extremely interesting as being that particular part of the old forest of Winchester, known as Hempage Wood, from which the Bishop of Winchester—Wulfstan—cut down so many trees, and with the help rebuild the Cathedral at Winchester. The Gospel Oak I allude to was the one in which St. Augustine, the first Archbishop of Canterbury, was once sheltered from the rain. It is now a fine specimen of an old tree, and is a very interesting sight.





used to read the Gospel of the day under it. Bishop Wilberforce, the Northern Bishop of Winchester, was very angry with William the Carpenter for cutting down as many trees as Henry of Woodstock could kill in three days wherewith to roof the nave of the Cathedral. The Bishop, calling together carpenters innumerable, swept off the whole wood of oak trees, leaving nothing

across this broad expanse of land from the distant silver streak seen far away below to the south—the Solent. Avington House is at the westernmost edge of this fine park, which the Duke of Chandos much enlarged, and stands on low ground; in fact, it is almost level with the stream which winds its way softly through the grounds from the upper waters,

expanding, after passing the house, into a broad lake, only to narrow down and finally lose itself again further on between the sloping woods at the southernmost end of the park. This lake was formed from a branch of the Itchen by James, Duke of Chandos, in 1785. Looking back from this latter point, and especially when a summer's sun is sinking gradually to rest, lighting up in ruddy tints the old house and church, which also stand in the grounds, both embosomed in a setting of tall sheltering trees of every hue and shade, is a picture difficult to efface from memory.

"Fare, with the fairest heaven, wilt thou  
Fare thee  
Come down from heaven; and  
Fare thee  
From the rich sunset to the rising  
Day,  
Then magically meet again;  
And, as they charge, repeat the  
Fare thee  
Fare thee for the meeting  
parting day  
Dare like the golden woman  
Fare thee  
With a new robe of glory  
Fare thee  
The last still loveliest—till 'tis gone,  
Fare thee."



THE HOUSE OF CHANDOS, AVINGTON

standing there save the traditional Gospel Oak. For the great interior trouble, he overstepped his permission. The solid trees thus carried to Winchester are still to be seen in the roof of the nave of the Cathedral above Wykeham's stone groining, and they are all sound as when they were hoisted up in the forest.

The country around here much resembles the broad Yeovil Wold—wide, open hills following one on the other's wake, like the billows of some great ocean. And here there is the most perfect, invigorating, life-giving air, sweeping up and

It is impossible to refrain from writing enthusiastically of Avington, for it is undoubtedly a very charming, indeed, a very beautiful, spot. One can readily understand King Charles and Nell Gwynne's love for it, both for its picturesqueness and its seclusion. The house stands less than a quarter of a mile to the east off the main road from Winchester to Basingstoke, and some five miles north of that interesting old city. The road to the lodge gates branches off just where the main road bends through the old village of Itchen Abbas, so named from the Abbots of the Itchen (river), whose monastery once stood here. This cross-road leads to Alresford, after leaving the village of Itchen Abbas.



## The Treasures of Arvington

Immediately after crossing the bridge beyond the water meads, beneath which the upper waterfall in the grounds dashes down, the road intersects a magnificent avenue which runs directly across the park, north and south, down to the house. The road continues on winding its way up through the tiny village, and on over the wide, open country to Alresford, and here we leave it.

The avenue of which I spoke is now the way, and passing beneath its shady branches, the drive continues for a hundred yards or so, bending off to the right at the end to sweep round the grounds between the house and the stream, and bringing one gradually to the front of the house. Looking south from here, there on the right stretching away is the stream and lake, flanked on the west by a tall shrubbery; immediately in front of the house the park is flat as far as the lake, but beyond it the ground rises rapidly, and is crowned with woods which reach away far to the south-east. Stealing over the high ground between the woods is a peep of the carriage approach across the park, from which there is a charming view of the house. The absolute quietness here, except for the extraordinary amount of bird life, is very marked. A feeling of seclusion and aloofness from the outer world is paramount, and, I repeat, it was doubtless this perfect peace which in a great measure attracted the Royal visitors and the Dukes of Chandos and Buckingham to stay and make it their dwelling. And it being so perfect, so peaceful a spot, must be my apology for describing at such length its many and varied charms. *Arvington a la mode.*

I left off the first part of my article at the smoking-room in the sunny south-east corner of the house. So now I will continue my wanderings through the ground floor ere I wind my steps to the charming salon above. Sir John Shelley's room adjoins Lady Shelley's boudoir, and these rooms are both in the eastern wing, as are also the billiard and smoking rooms. The window of Sir John's room faces north, and overlook the broad lawn and avenue beyond.

The room is lofty and square, and contains several good pieces of furniture, amongst which is a curious bureau in walnut, the shape much resembling a cottage piano. It is inlaid with brass, the pattern being honeysuckle. Busts of previous Shelleys, the "Order of the Golden Spurs" given to Sir Timothy Shelley in 1701, and signed by the Pope, and many



DUCHESS OF FOLKESMOUTH

BY LILLY

regimental photographs of Sir John's old regiment—Scots Guards—are among the treasures here. An interesting document with the coat of arms and crest of the Shelley family is also here. The quarterings include those of Shelley, Penn, Hawkwood, Mordaunt, Iden, Ford, Sackville, Malins, Beche, Devon, Aguilon, Dallingrug, Neville, Courcy, Wakehurst, Bysshe, and Burstowe. The crest is a griffin's head, beaked, erased, and ducally gorged; the three shells with mullet crest, the latter to differentiate from the Shelley branch of the family in Devon. Lady Shelley's boudoir is a bright room, with a picture



7-11-44

acquired at Turin. There is also a large horn, a plate and a Bohemian glass from Prague; wooden objects made by Siberian peasants; a machine made and sent from Moscow; Russian steel instruments, much resembling a guitar; and engravings of the poet Shchey and his father and mother-in-law, William Gozwin and Mary Webster, the author's. The colored prints in the walls are very fine, and there are also a few of the water-colors and oil paintings of the great artist, Captain Dr. Barker. The most interesting and valuable objects, however, are those which belonged to the poet. These consist of his MSS., written in little penny paper-covered tradesmen's books. They are naturally now of extraordinary value. It is curious to note how the poet liked to fill in pages between his compositions with sketches of his own,



11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847



*The Treasures of Arlington*

which prove him to have had a fair idea of drawing. His relics, which were found with him when his body was recovered from the sea, are naturally most interesting, and have already been illustrated in the first part of this article. The library, which is a room perhaps more used than any other, is a charming and most liveable apartment. It is a long room, of rather narrow shape, and may once have been a passaged room. On the east side the wall bends or bows out the entire length. The room opens into a large conservatory or winter garden, which at one time was a portion of the old banqueting hall long since gone. There are reasons to think, however, that the library was at one time the entrance hall. First of all, the avenue and approach to the house on the north side, which now terminates at the end of the drive, was in direct line with the door here. Then, too, on either side of the fireplace, facing where the door doubtless was, are two curious recesses, which held the seats for hall porters. But whatever the room may have originally been, it is





This church was begun by Margaret, Marchioness of Carnarvon, first wife of the third Duke of Chandos, at the cost of £2,500. She, however, dying before it was finished, it was continued by her husband, who became Duke after her death. It contains some fine old mahogany pews, made from wood taken out of the Spanish Armada ships. There are two large



FIGURE 100

Prayer Books and a large Bible bound in crimson velvet and decorated with gold lace braid. These are from the famous printing press of John Baskett, of Oxford, and were printed in 1717. The Bible is a "Vinegar," i.e., the heading to St. Luke xx. is a misprint, and appears as "The Parable of the Vinegar" instead of the "Vineyard." The Prayer Book, having been printed prior to the Act of Union, have the word "Kingdom" instead of "Dominion" in the Prayer for Parliament.

But returning to the house, the salon on the first floor, which is directly over the entrance hall, and has five large windows looking out to the south across

the park, is the feature of the house. This grand apartment is nearly a double cube as regards shape. The tone of the decorations is pink, and the room is a copy of one at Versailles. The ceiling is elaborately painted, and was the work of a pupil of Boucher, the subjects chosen for the panels being the "months" according to the Italian calendar. This work took seven years to finish. The walls are hung in pink watered silk; the furniture, being Louis XV., is covered in the same material, the woodwork being painted white and gold. From the ceiling a beautiful old English crystal chandelier is suspended, which is most effective. Between the five great windows are tall mirrors in white and gold frames, with masks and vine-leaf decorations. There are some good pictures on the walls, notably works by Lely of the *Duchess of Portsmouth* and *Duchess of Cleveland*, and one of *Nell Gwynne*, by Kneller. The two former measure without the frame 5 ft. by 3 ft., the latter 2 ft. 6 in. by 2 ft. A curious old picture, measuring 4 ft. 6 in. by 3 ft., is of *Anne of Denmark and Prince Henry, son of James I.* Anne is depicted in a tall beaver hat, much resembling those worn by Welsh women—a white cap of lace, and a white tippet and cuffs over a black dress. The artist is unknown. Another picture, measuring 2 ft. 6 in. by 2 ft., on which is the date 1736, represents *The Young Pretender*, son of James the Old Pretender and Clementina Sobieski. It is by R. A. Constantin Scutif. The youth is shown in a blue coat, light brown embroidered waistcoat, slashed sleeves and light brown embroidery. A picture of *Prince Henry*, eldest son of James I. and Anne of Denmark, measures 4 ft. by 3 ft. The child is wearing a quaint brown dress, with red shoes, blue grey sash, with ruff and cuffs. This prince died in 1612 at the age of nineteen.

Another picture shows *Charles II.* as a boy, in a dark red dress with cream slashed sleeves and cuffs, and white lace tie. His hair is long, and hangs over the neck. The artist is unknown. A picture of a lady in a blue Shepherdess or Watteau costume with large white hat is very charming, and probably by a French artist. It measures 2 ft. 6 in. by 2 ft. There are one or two more pictures of ladies, though, unfortunately, there is nothing to show whom they represent or who were the artists, but one is probably a Kneller, though another, a very charming portrait of a lady in blue dress with pearl embroidery and pearls in her hair, is also left to surmise. Of the

## *The Treasures of Arington*

furniture a very quaint old Erard grand piano is interesting. The frame is supported on clustered columns, while the keys are just the reverse in colour to the ordinary piano, the sharps and flats being white. Large gilt and white console tables at either end of the room support mirrors and pieces of old Berlin, Dresden, and other china, some of which are also to be found on the mantelpieces. Amongst the furniture is a charming Louis XV. writing-table with Sèvres plaques on the panels and drawers, and very handsome ormolu mounts and female heads on the legs.

There is a considerable collection of exceedingly valuable ormolu vases and candelabra, and amongst these latter is one measuring 2 ft. 5 in. in height, having a heavy base with figure kneeling and supporting a candelabra, the branches of which are heavily decorated with vines. This stands on a large ormolu tray with centre of glass. A curiously carved ivory tusk, measuring 2 ft. 6 in. in length, representing the habits of the tribe of Cabindas, and crowned (in the artist's own fashion) by the emblem of Christianity, is interesting. This was entirely carved by a native of the Congo with a common table-knife. Miniatures, old seals, coins, silver ornaments, Dresden figures, and beautifully worked fire-screens in old needlework, and masses of palms and flowers, all help to make this noble room perfectly delightful.

Leading from here is the red drawing-room. This is lofty and almost square, and, like the salon, its windows look out over the park and lake. The walls are painted in a curious design; the frieze is very handsome, of gilt sunflowers and wheat sheaf. The furniture is principally Louis XIV. and Louis XV. Two cabinets with inlaid centre panels, and heavily mounted with cupids and vines in ormolu, are particularly good, with a large Louis XIV. cabinet, some 7 ft. in height, with ormolu mounts, is filled with valuable china. The front of this cabinet has the four glass panels edged with ormolu of very graceful design, and this is continued on the side panels, with the addition of grotesque masks in the centres. The furniture is covered in dark red damask, the woodwork of the chairs being white and gold. Two tabourets of Louis XIV. period are also covered in red damask, the legs and stretchers being gilt. A fine old crystal chandelier hangs from the

centre of the ceiling, and is French in design. A large writing-table of Louis XV. period, with ormolu mounts and masks on the cabriole legs, is a very fine specimen, and on this is a large Buhl looking-glass with ormolu mounts. Old Nankin china, Delft, and magnificent pieces of Oriental fill the room, which is entered by double doors from the salon.



ORMOLU CANDELABRA

The state bedroom leads out of this apartment, and faces the front and south. This was once King Charles's room, and, until the Duke altered the house, Nell Gwynne's dressing-room was shown adjoining. The chairs in the room are Hepplewhite, in white and gold, with shield backs and wheel at the top. Passing out of the state room, and situated behind the red drawing-room, is a curious room, forming a sort of ante-room to the state rooms. This contains old oak furniture, two old dressers holding pew and bone china, an old splint dated 1730, and a remarkable Venetian mirror with gilt surround, and large pieces of coloured glass inlay. Old hall



## The Connoisseur

On the back of the room are constructed on the wall, a clock, a pair of supports, an old court cupboard, a chimney-piece, a spinning-wheel, and a spinning-wheel, are all relics of early days and very interesting. There are several paintings by an early artist, and a very tall and narrow Grandfather clock. The room overlooks the garden and the street, which still remains in its original state.

Opening from this ante-room is the corridor which runs behind the salon. From this corridor there are two flights of stairs; one—the secondary stairs—is close to the old powdering room outside the ante-room, while the other flight are the grand stairs. In this corridor are old Jacobean settles and high-back chairs, an old Grandfather clock of Queen Anne period, and one or two other pictures by Kase, of fruit and winter scene, dated 1766. At the top of the grand stairs and either side of the salon doors, on two small console tables, are some old Spode vases, and there is also a nicely carved early English oak chest. The banisters are of ornamental iron, with honeysuckle pattern, the hand-rail being inlaid with coloured woods. At the first landing

are two very handsome Etruscan alabaster vases, each being 4 ft. in height.

On the remaining rooms on the ground floor two are used as a museum. One of these is directly under Nell Gwynne's dressing-room, and contains a collection of Fiji and Basuto spears and poisoned arrows. There are also Boer rifles, and on one is scratched the name of Chris. Botha; Mexican saddles of carved leather, South American leggings highly decorated, and a jug used in the Arctic Exploration of 1875. Some American scalps, daggers with curiously wrought hilts and sheaths, and a shield, are all interesting. There are also Egyptian and Persian curios, a model of a Fiji devil temple, tomahawks, knobkerries, and a whale's tooth, this latter being much respected by the Fijians, who always exchange whales' teeth as a seal of contract when anything of importance is being arranged. Lastly, there are relics from a Roman villa excavated 1878, consisting of hypocaust and some Egyptian relics, and a stone egg-shaped from the Mosque of Hassam. In the second room is a collection of bison and deer heads arranged round the walls, while a number of glass-topped cases contain a good assortment of shells and minerals. And now, having



THE SALON, ANTE-ROOM



## *The Treasures of Avington*



ANNE OF DENMARK AND PRINCE HENRY



THE YOUNG PRETENDER BY R. A. CONSTANTINUS SMITH

wandered with growing fascination through Sir John Shelley's charming house and demesne, and described all too briefly those things which have appealed to my mind. I can only summarise my remarks by saying the Avington collection is both valuable and highly interesting. Not only is the collection itself all this, but the house also has many



LOUIS XV. WRITING TABLE WITH SABLE TAPIC

claims to historic interest, chiefly owing to the fact that such distinguished people have owned it and visited here; and last, though not least, that it was the site of the Grant, if not the birthplace of the Benedictine monk of St. Swithin, who died so much later in the day. The day Avington is owned by the people of the day.

## *The Connoisseur*

of an eminent and distinguished family, whose name is well known to all. Sir John Shelley, of Avington, is the great-nephew of the poet Shelley, whose brilliant career was cut short so tragically. Percy Bysshe Shelley, the poet, was the eldest son of Sir Timothy Shelley, and was born at Field Place, Hoveham, Sussex. He lived most of his short life in Italy, and was drowned in a storm in the Bay of Spezia, 1822, at the early age of twenty-nine. He married twice, his second wife being Mary Wollstone-

craft. His body was washed up at Via Reggio, and was cremated, the ashes being buried in the Protestant Cemetery at Rome. Above his tomb is the beautiful inscription:—

"Not long ago, but soon,  
Perish'd, as a sacrifice,  
To Freedom's altar, his life."

The relics of this world-famed man are jealously guarded by Sir John, and, as may be readily expected, are kept in the true spirit of the Shelley family motto, with "Faith and Fidelity."



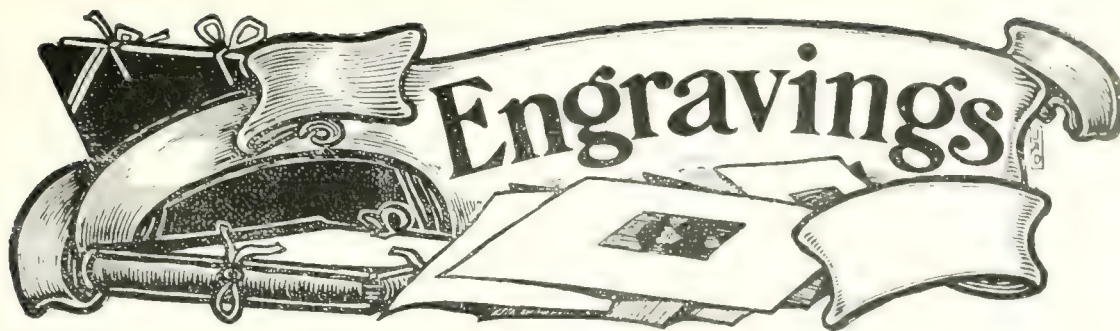
THE SHELLEY RELICS.







Jones.



## Some French Line Engravers By W. G. Menzies

### Part I.

THE steady increase in the appreciation of old French line engravings by both English and foreign collectors has been one of the most notable features of the past few seasons, and there is every indication of these long neglected examples of one of the most beautiful methods of engraving even still further increasing in value. Absolutely ignored by the average collector, who more often than not has fallen a victim to the craze for the English colour-prints of the eighteenth century, it has been left to a discerning few to gather together these delightfully executed portraits by Nanteuil and his confreres, well

knowing that there would come a time when the craze for the pretty stipple prints by Bartolozzi and his school would abate, and collectors would give their attention to prints that have something besides mere prettiness to recommend them.

A very few years ago indeed, many of these prints could have been picked up for shillings. There was no demand for them, dealers gave them no consideration, and many a print now worth £10 or more changed hands for as many shillings. Some collectors, as I have said, forestalled this change of fashion, and have now, as a consequence, collections which, though



THE ENGRAVER'S MARK

engraving, and a small engraving would be very valuable. Now that the demand for this art is growing, prices are increasing in proportion, and it is now hardly possible to get a fine print by one of the best men without paying a very high price.

The sale of the collection of prints formed by Sir Alfred Lawson, in the nineteenth century at Messrs. Sotheby's rooms last year was one of the best indications of the growing popularity of these art treasures. Lawson's lot of a large number had been sold at the Lloyd sale for what were then considered excellent prices, but the Lawson examples, though often in by no means such fine state, made higher sums in almost every instance. Prints which at the earlier sale made four or five guineas went for twenty or thirty at the latter sale, and it is significant to note that many of the principal bidders were foreign dealers who had come to this country solely to secure these so long neglected prints.

There is much to be said for the acquisition of these engravings. From the technical point of view many represent the highest that could possibly be achieved with the burin, from the decorative point of view they compare in every way with the finest mezzotint, whilst they are often of considerable value from the historic point of view, many being portraits *à vivan*, conveying to one the character and personality of persons famous in history every bit as well as the painter's brush.

Take Nanteuil's portrait of the great Richelieu. The whole character of the man is before you—his subtlety, his wariness, and his inexhaustible energy.

Through these engravings we have presented portraits of practically every person of note at the court of Louis XIV.—the king himself, his statesmen, his painters, his ladies and his clergy.

It is interesting to read of the estimation in which these prints were held at the time of their execution. "There is at present," says Evelyn, the diarist, "a set of new prints, published in 1662, 'Robert Nanteuil an excellent person, and my particular friend, whose Burine renders him famous through the World.' I say and the paper goes to have my portrait engraven by his rare burin, and it is therefore estimable, though unworthy the honour of being joined among the rest of those famous persons whom his hand has render'd immortal."

His countryman, who was a Frenchman, also writes, "Nanteuil's burin will not find any more excellent person, I think, for anyone, one of the most famous artists of the time, engraved in a good manner, and in a good style. M. de la Harpe, in his 'Histoire de la Littérature Française,' has said, 'Nanteuil's burin is the most perfect of the burin, and the most perfect of the burin.'"

It was during the reign of that great patron of the arts, Louis XIV., that the art of engraving in line attained such eminence in France, and it is the work of the men of this period that is most sought for. Many other notable men continued to practise the method until the last days of the sixteenth Louis, but few executed plates that could compare with those of the Audrans, Nanteuil, Edelinck, Masson, Trouvain, Lombart, and Vermeulen.

Jean Duvet and Etienne Delaune, both of whom worked in France in the sixteenth century, may be said to be the forerunners of the French school of line engraving. The former, sometimes known as the Master of the Unicorn, was born in 1485, and lived until about 1560, and the latter lived between 1520 and 1590. Delaune was a most prolific engraver, executing several hundred plates, most of which, however, were small.

Then followed:

Léonard Gaultier (1561-1630).  
Robert Boissard (born 1592).  
François Perrier (1590-1600).  
Jacques Callot (1592-1635).  
Charles Audran (1594-1674).  
Claude Mellan (1601-1688).  
Pierre Daret (1604-1678).  
Jean Boulanger (1607-1680).  
Nicolas Chapron (1612-1657).  
Jean Lenfant (1615-1674).  
Nicolas Regnesson (1620-1670).  
Pierre Lombart (1620-1680).  
Israel Silvestre (1621-1691).  
Dominique Barrière (1622-1678).  
François Poilly (1622-1693).  
Robert Nanteuil (1623-1678).  
Jean Pesne (1623-1700).  
Pieter van Schuppen (1623-1700).  
Nicolas Ponce (1620-1660).  
Nicolas Ponce (1633-1670).  
Antoine Masson (1636-1700).  
Nicolas de Launesson (1639-1723).  
Gerard Audran (1641-1731).  
Gérard Edelinck (1640-1707).  
Pierre Simon (1641-1710).  
Cornelis Vermeulen (1644-1730).  
Jean Louis Rouillet (1645-1699).  
Antoine Trouvain (1656-1730).  
Robert Audran (1660-1710).  
Pierre Drevet (1661-1730).  
Jean Audran (1667-1730).

With the birth of Pierre Drevet's son, Pierre Imbert, in the eighteenth century, the French school of line engraving





Portrait of a French Aristocrat

Engraving by J. B. Huet



GUILLAUME DE LAMIGNON, MARQUIS DE LAVILLE.  
BY ROBERT NANTEUIL.



BY R. NANTEUIL. AFTER CHAMBRANT.

few members of which could execute plates equal to those done by the men of the preceding century.

The list given must not of course be taken as complete. There were many other men working in France with the graver during the seventeenth century, but those recorded may be said to represent all that was best during that period.

The work of all these men is worthy of consideration, and though very few can be placed upon the same plane as such masters as Nanteuil, Edelinck, and Masson, still plates by any of these named are deserving of the attention of the amateur.

With line engravings the state is an important matter, there being ten and more states of certain of these engravings, each with a different value. As a case in point, a first state of Robert Nanteuil's portrait of Cardinal Mazarin, No. 175 in Dumesnil's catalogue,

realised over £20 at the Lawson sale, while a second state of another portrait of the same person by Nanteuil, No. 186 in Dumesnil, made no more than £4. As another instance, a first state of A. Masson's portrait of Henri de Lorraine, Comte d'Harcourt, before the figure 4 in the margin, is worth £60 to £70, whilst the second state of the same print, with the figure 4, is only worth from £12 to £20.

When seeking for these prints amateurs should not let a little dirt or a few stains upon a print prevent them from making a purchase, more especially if it is cheap. In the hands of a competent person, such blemishes can be removed for quite a small expenditure, and when the print has been carefully mounted and all its hidden beauties are again brought to light, pleasure and surprise will be experienced by the purchaser.



## Art Treasures of the Barberini Gallery

By Art. Jahn Rusconi

WHILST the Vatican Gallery is being transformed and rejuvenated, and a whole collection of hitherto unknown works of the greatest artists and value is being shown in the new rooms, so as to constitute a gallery of the first order, worthy to rival the splendid museum of sculpture, the small and modest Barberini Gallery is following this noble example, and reveals to the student a beautiful series of treasures that have too long been hidden in the inaccessible private apartments of their fortunate and jealous owner.

Thus, beside the poor works which were the vain boast of this historical gallery, beside the so-called *Beatrice Cenci*, by Guido Reni, and the supposed *Lionardo*, by Raphael, there are now on view some works that really deserve study and admiration. Among these is, above all, a great picture by Melozzo da Forlì, representing *Federico da Montefeltro with his son Guidobaldo*. The Duke of Urbino, whose features are recorded by Piero dei Franceschi in his admirable little Uffizi picture, appears here full length, seated in a high chair in front of a Gothic reading-desk. He is dressed in heavy steel armour and ermine cloak. At his feet is his helmet with closed visor, and on the right of the desk the duke's cap decorated with pearls and precious stones. Little Guidobaldo, the son, stands beside the father, holding the sceptre which he was destined to yield later. He is attired in his rich, pearl-studded Court costume. It is a magnificent picture of past life, a suggestive

reminder of the great Italian Renaissance. The Duke appears in the picture as the last of the great artists' history, as a magnificent and splendid prince and humanist.

Melozzo's work assumes here a really human and withal immortal character. He has succeeded here, as in no other work of his, in setting down the very soul of his model, the hidden secret of his spirit. The whole character of the magnificent *Segniorino*, who in his mountain-hidden duchy evoked the splendid grace of Lorenzo dei Medici's Florentine Court, appears powerfully alive in this beautiful portrait. The whole figure is robustly composed, designed with force and energy—the lips firm, the look absorbed, the forehead pensive, the hands pale and

strong; yet this masculine figure breathes a certain gentleness and kindness, enhanced by the pale colouring and the light, soft, delicately blended tones of the picture.

Around this admirable portrait, which is a truly unique work in the history of the Italian Renaissance, are grouped fourteen panels which add to the knowledge of the Duke's character, since they represent the past and present which adorned the splendid domain in the ducal palace at Urbino. They were originally twenty-eight in number; but on the family property being divided, half went to the branch at the Castle of Bracciano, and half to the Senate of Urbino. The Senate picture of *Guidobaldo* of that time was without art and was some years ago to Paris; the *Guidobaldo* by



FEDERICO DA MONTEFELTRO WITH HIS SON GUIDOBALDO. BY MELOZZO DA FORLÌ.





EUCLID BY JUSTUS OF GHENT



HOMER BY JUSTUS OF GHENT

possession of the Barberini family, who excluded it, in jealousy from the eyes of the world.

These fourteen panels—those of the Louvre are generically attributed to the fifteenth century Italian School—are assigned at the Barberini Gallery to Justus of Ghent and to Giovanni Santi—five to the former, and nine to the latter master. The few students who had seen them under the unfavourable conditions in which they were preserved have suggested widely varying attributions. Thus Crowe and Cavalcaselle attributed the whole series to Girolamo da Ferrara, Morrell to Justus of Ghent, and Milanesi to Melozzo. Now that they are better shown, it has become more easy to study them, and more hopeful to arrive at a definite conclusion. Thus it is easy to recognise at the very first examination a very notable difference in the handling, by which they may be divided into two groups, one of which certainly belongs to a northern master of

harder and more analytical design and form and more soberness of colour, the other to an Italian master influenced by the northern school, and more particularly by Justus of Ghent.

Thus, whilst the first group is universally assigned to Justus, the other is being attributed with good show of reason to Giovanni Santi. This strange master, better known perhaps for the fame of his son than for his own little known work, deserves to be rescued from the obscurity which holds his reputation. The panels of the Barberini Gallery add beautiful laurels to his crown. Two of the panels, however, are still of doubtful attribution. They reveal so close an affinity with Melozzo da Forlì that the known relations between that master and Giovanni Santi do not afford sufficient explanation. These panels, which represent Boezio and Bartolomeo Sentinate, should be attributed to Melozzo himself rather than to Giovanni Santi.



LUCRETIA BORGIA (1495-1501)



CESEARE BORGIA (1497-1507)



GIOVANNI BORGIA (1503-1506)





## Some Engravings after John Downman

By Arthur Hayden

CONSIDERABLE attention has been recently given to the portraits by John Downman, owing to the fine examples kindly lent by private collectors, and recently exhibited at the Galleries of Messrs. Henry Graves & Co. in Pall Mall. Dr. Williamson's monograph on Downman dealt with the subject in a manner which focussed the previous views concerning the artist, who has been always somewhat under a cloud of mystery. To those to whom Downman was only a name, the fine examples illustrated came as a revelation in regard to his delicacy and rare qualities as a portrait painter.

The fine series of drawings by Downman covers a very interesting period, when the painter received his full share of commissions for portraits of some of the leading members of patrician families, and the record he has left of the fair sitters is a mirror held up to beauty and fashion into which twentieth century connoisseurs can gaze with fascinated delight.

The popularity, grace, and beauty of his portraits of fair women have been translated by gifted French engravers, who have caught the spirit of the original drawings. The publication of some forty engravings after Downman by one firm, printed in colours in the eighteenth century manner, marks an unique incident in art records, and it is doubtful if such a happening can be traced during the history of fine art publishing since the days of Bartolozzi. These faithful reproductions, so faithful that their quality can only be realized when they are placed side by side with the originals, are printed in delicate colours, and are now presented to the public by Messrs. Gray.

There is something exceptionally pleasing in the portrait of *Miss Hardinge*, the original of which is in the collection of Mr. Harland Peck. The engraver, M. Leon Salles, has with unerring touch caught the dainty suggestiveness of Downman in one of his most beautiful moods. A simple engraver he

is rarely surpassed by any of the renowned masters of that intricate eighteenth century art.

A Downman of rare beauty is the sprightly portrait of *Miss Hardinge*, engraved by M. Leon Salles. There is a gaiety and *verve* in this drawing which irresistibly appeal to the spectator, and it cannot be wondered that portraits such as this, representative of a phase of eighteenth century English art, have in the engravings printed in colours found a ready welcome in France by lovers of elegant costume studies and fleeting fancies in which the momentary beauty of a lovely woman's grace has been permanently recorded. In this portrait of *Miss Hardinge*, the pink colouring of the cheeks, dainty and shell-like, is admirably set off by the cerise coloured ribbons in the hat. It is here that the printing in colours so perfectly renders the exact colouring of the original drawing, which is in a private collection in Paris.

*Miss Frampton*, engraved by M. Leon Salles, exhibits the qualities of Downman, as a draughtsman at his best. It is a sketch, but what a master sketch, conveying, as it does, the youthful simplicity and childish *physiognomy* of Downman's model. It is not, perhaps, too much to say that in the domain of rapid portraiture in drawing and in its limited technique this has caught the same fugitive evanescence, the *apparent* vision of very early spring time, the rosy bud-bloom, so to speak, of womanhood, which St. Joshua, in his *Aspen Tree*, has made immortal. And difficult as is the original of Downman to follow with the same sure touch, the engraver has succeeded in translating the artist's work without losing much of the original.

These drawings, one of which is here reproduced from the series of engravings printed in colour by

\* Our illustration is from an engraving by M. Leon Salles of *Miss Hardinge*, the original being in the collection of Mr. Harland Peck.



## *Some Engravings after John Downman*

the house of Salmon of Paris, have never before been engraved, and consequently they afford the only opportunity to the lover of Downman's art to obtain specimens after some of his best work.

*Miss Margareta Wale* is a fine drawing in the possession of Miss Mildred Wale. The very finished engraved work of M. Chessa, together with the careful printing in colours, have happily resulted in accomplishing for Downman what the eighteenth century colour print cannot surpass in delicacy of line and fidelity to the colours of the original work.

In all, this series of engraved portraits is worthy to rank among the most deservedly popular, but at the same time admittedly artistic, productions of which the skill of the modern interpreter and the modern colour printer is capable. Not infrequently it happens that a capable engraver is unhappily employed upon a subject unsuited to his technique; but in this series the personality of each engraver has been considered, and the result has been a harmonious rendering otherwise unattainable. The printing has

equally received watchful supervision, and in experienced hands the results have become exceptionally artistic. After 350 copies have been taken, the plates are to be destroyed, which obviates the pernicious system of reprinting, as in the case of the old eighteenth century mezzotint plates, now so frequently sold by unscrupulous dealers as old engravings.

Compared with many a well-known name familiar in the auction room, these works undoubtedly hold their own. Bartolozzi, Nutter, Burke, Chessman, and P. W. Tomkins, as eighteenth century stipple-engravers, stand prominent, but the work of M. Tily stamps him as a twentieth century Bartolozzi; and M. Leon Salles and M. Chessa and M. Barre will stand in the not distant future as representative examples of the work of to-day. Nor is it at all unlikely—a fact of which prescient collectors are becoming aware—that middle or late twentieth century connoisseurs will hold them in as high esteem as the eighteenth century engraved work printed in colours is held now.



MARY JONES OF HARCOURT

ENGRAVED BY JOHN DOWNMAN





BRONZE PLATE BY FILARETE

VIENNA MUSEUM

that had a bearing upon his life, and yet his personality arises from these pages in perfect clearness in its artistic and human aspect. Having resumed the little certain knowledge about the last years of Averlino's life in Florence, the two authors dedicate a long chapter to the study of his famous gates of St. Peter's, of which they discuss every detail, and restore the order in which the gates were executed, separating the master's own work from that of his assistants, and following the development of Averlino's artistic style. Then they pass in review

together with wrongly attributed work, the master's unquestionably genuine minor works, among which is the magnificent bust of the Emperor John VIII. Pazienza, which is here reproduced, and which dates probably from 1439, when the Emperor came to Florence, whither had been transferred the Court of Ferrara. Next, they continue on ways with the support of documentary evidence. Averlino was an architect at Milan and Bergamo, and throw light upon the hints we have of works executed by the master at Cremona, Varese, Venice, and Belluno.



lino's hitherto undiscussed *Trattato* of the Milan hospital, which this monograph contains long extracts and reproductions of the most interesting passages contained therein.

It is only to be regretted that the form of Messrs. Muñoz and Lazzaroni's truly commendable work arises from its very virtues. In endeavouring to make their study final, and to embody in it all the documentary evidence, they have sometimes lost sight of the synthetic aspect of their monograph, and have in some places, especially in the part concerning the Milan hospital, entered too much upon details which ought to be reserved for special studies on these works, and are out of the proper place in a



FIG. 1. HEAD OF A LEPROSE PATIENT OF THE MILAN HOSPITAL, FROM THE *Trattato* OF L. MUÑOZ AND L. LAZZARONI.

volume in which the artist is considered from a higher and more general point of view. The publication of documents from archives, which continually interrupts the sequence of the narrative, does harm by making the reader lose the thread of the discourse, and by diverting his attention. The authors would have done better to limit the publication of documents to the essential parts—especially of those that have already been published—or to reproduce them in the form of footnotes, or better still in an appendix, to which reference might be made in the text. Freed from the weight

of this bulky material, Messrs. Muñoz and Lazzaroni's clear and exhaustive narrative would have gained in clarity and efficacy.



FIG. 2. MEDAL WITH AUTOGRAPH BY L. MERLINI. FIG. 3. MEDAL WITH AUTOGRAPH BY L. MERLINI. MILAN MUNICIPAL MUSEUM.





MRS. MUSTERS  
BY JAMES WALKER  
GOLDEN G. DOWNEY



## Notes and Queries

*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to furnish information required by Correspondents.*

### UNIDENTIFIED PICTURE.

SIR, I shall be greatly obliged if you can find space for the accompanying photograph of an oil painting which was brought to Australia before 1850, and has been in possession of the present owner nearly sixty years. Possibly some of your subscribers may be able to identify the subject of the picture



SIDELIGHT MINIATURE

and the probable artist. The size of the canvas is 44 in. by 31 in.

Yours faithfully,  
C. NAPIER HAKE.

### "VENUS INSTRUCTING CUPID."

DEAR SIR,—Your correspondent "Enquirer," who owns this print, designed by Kirk instead of Cosway, would probably be interested in an old original water colour I have ALMOST identical with the Bartolozzi stipple, which has always been looked upon as the first study of Cosway's for this subject, the attitude being somewhat modified in the finished picture. This may be the original of your correspondent's print by Cardon.

Yours faithfully,  
WALTER LEON.

### UNIDENTIFIED MINIATURE.

DEAR SIR, I have a miniature in my possession of which I send you a photograph, not having been able to identify it. The portrait is that of a young man with fair complexion, blue eyes and fair hair; the coat is yellowish-brown with silver braids and buttons; the decoration is worn on a blue ribbon

Garter, the background dark brown. The work is very fine and unmistakably English, it strongly reminds of Coopers work. The box is light blue enamel with black and white trimmings; the initials and crown are black, the palms green.

Thanking you kindly in anticipation,

Yours truly,  
BARON R. W. J. DE PABST.

### THE MADONNA AND CHILD.

DEAR SIR,—Though a constant reader of THE CONNOISSEUR, I have not noticed any answer to



Major Strachan Davidson's enquiry in the July number of a *Madonna and Child*. I do say some reader has already identified it, but if not, I believe I am right in saying that the "Vested Crucifix" he notices as likely to lead to identification is undoubtedly the "Volto Santo" preserved in the Duomo of Lucca—a painted crucifix held in great reverence with a very curious history charmingly noticed in the chapter on Lucca in Mr. Montgomery Carmichael's book *In Tuscany*. Possibly, therefore, a Lucchesi artist is the painter.

I remain, yours truly,  
ARTHUR CHEEVER.

### PORTRAIT OF JAMES II.

DEAR SIR,—I have pleasure in enclosing herewith for the purpose of a reproduction in your "Notes and Queries" column a photo of a very old oil-painting I have in my possession of James II., which I purchased a few years ago in Plymouth. Some time prior to this it belonged to an Indian Judge named Vigers, of Vigers Hall, Tavistock, where it was purchased soon after the judge's death, and there is a note handed down stating it formerly belonged to an old Yorkshire family named Blood. It is

the picture has been  
I shall be glad there-  
fore, through the  
medium of the  
CONNOISSEUR,  
to send its history to  
you, and as to  
if any of your  
readers can prove its  
authenticity and the  
artist's name, although  
suggestions have been  
thrown out by one or  
two experts that it is  
a Kneller portrait,  
and, being very dark  
and richly coloured,  
is endowed with all  
the charm which  
characterises that  
master's work.



Portrait of James Oglethorpe

The canvas mea-  
sures 2 ft. 4 in. by  
2 ft.

Believe me,  
Faithfully yours,  
GEO. SYD. TRATT.

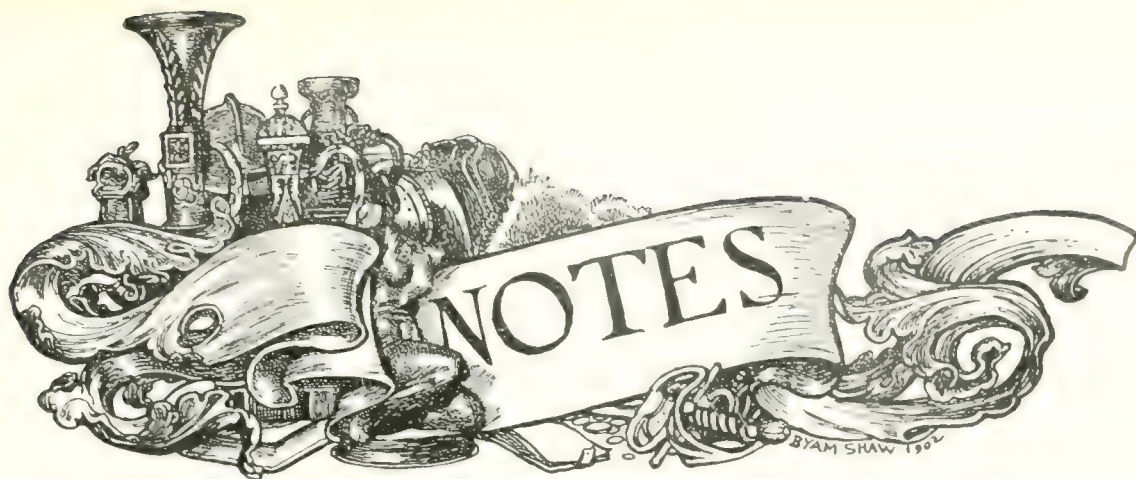
SAMUEL MEDLEY

DEAR SIR,

I should be  
much obliged by  
any information as  
to Samuel Medley,  
portrait painter,  
date possibly 1800  
or thereabout. He  
painted an interest-  
ing portrait of Rev.  
— Pearce, but I know  
nothing of this. Liver-  
pool or Manchester  
seem to have been his  
neighbourhood. Any  
information would be  
much valued.



James Oglethorpe's Landing



ENGLISH ecclesiastical embroidery has been distinguished throughout Christendom since the day when the Anglo-Saxon needle wrought work which in point of merit rises to the exquisite standard of contemporary illumination and miniature.

### Early English Ecclesiastical Embroidery

Christendom consummated in Rome until the Reformation, and the Papal inventories contain many references to *opus Anglicanum*, or English work of the thirteenth and fourteenth centuries, while Queens so early as the year 905 commissioned vestments from the convents and monasteries as sumptuary gifts for favoured prelates: one such example being the stole and maniple of St. Cuthbert preserved in Durham Cathedral, and presented by Queen Aelflaed to Fridestan, Bishop of Winchester.

There is documentary evidence of Edward I. making a gift of robes to Pope Boniface VIII., and later the Queen of Edward II. sent an elaborately embroidered cope as a present to the Pope.

An inventory of Canterbury Cathedral

taken in 1315 also records the presentation by Edward I. of a cope embroidered with the story of the patriarch Joseph, while scarce a great cathedral of the land but owned its wardrobe of sumptuous vestments and bands.

The remains and fragments of church vestments existing to-day are few and imperfect, until we near the end of the thirteenth century, the hour which notes the dawn of the most beautiful period of English religious embroidery.

From this period we have surviving a damask satin chasuble, embroidered with silver-gilt thread and coloured silks, which, though much mutilated, preserves the magnificently worked figures of Christ and the Virgin and Child mentioned, as well as a beautiful scroll-work of the same Gothic embroidery. A little later in point of date comes the famous Syon cope, the most beautiful vestment of our English nationality, wrought with gold and silver threads, and a most perfect example of the art of the period. The work is so fine and so beautiful that it is never to be surpassed. The work is so fine and so beautiful that it is never to be surpassed.





... in  
... of the  
... Conven  
... of the  
... 1414-15 by  
Henry V. for the Bridget-  
tine nuns. When the  
... in England in the  
... days of Elizabeth  
... the cope  
with them through Flan-  
ders, France, and Portu-  
gal to Lisbon, whence  
they returned with it to  
England in 1830.

The period which ex-  
tends from about 1350  
to 1450 shows some de-  
cline both in the quality  
of the needlework pre-  
served and its quantity,  
most of the vestual em-  
broidery being confined  
to the orphreys, or bands  
of embroidery fastened  
to the grounds of the  
vestment, the front or-  
phrey being in the form  
of a panel, and that of  
the back assuming the  
shape of the cross. The  
fold over which the ornamental needlework of the  
Middle Ages ranged lay principally in the direction  
of Mass vestments, particularly in that of the chasuble,  
a semi-circle of material forming a bell-shaped garment,  
which was gradually cut away to the shoulders for  
the convenience of the wearer until it assumed its  
present attenuated shape. Then the cope, a semi-  
circular mantle fastened by a morse or clasp, and  
adorned with a hood at the back, both chasuble and  
cope being decorated with orphreys, which sometimes  
contained figures of the apostles. The dimensions  
of the chasuble are:—Length, 3 ft. 9½ in.; width,  
5 ft. 2 in. GEO. H. SWEET.



EMBROIDERED COPE

A sculpture which has long been known as the  
masterpiece of Gian Lorenzo Bernini's chisel, the  
*Rape of Proserpina*, carved by the  
great seventeenth century sculptor in  
1620 for Cardinal Scipio Borghese, has  
recently been added to the great col-  
lection at the Borghese Palace. This  
work of art was given in 1622 by the Cardinal,  
Paul V.'s nephew, to Cardinal Ludovico Ludovisi,

nephew of Gregory XV.,  
and has ever since  
formed part of the  
Ludovisi (afterwards  
Boncompagni-Ludovisi)  
collection, famed for  
some first-class Greek  
and Roman sculptures.  
In 1921 the Government  
bought the magnificent  
collection which was  
housed at the Ludovisi  
Palace in the Via Veneto,  
and in the same year  
the beautiful palace  
itself was bought by  
Queen Margherita for  
her town residence. The  
classic pieces were then  
removed to the National  
Museum in Rome, ex-  
cept the Bernini, which,  
being a modern work  
and therefore unsuit-  
able for a museum of  
antiquities, was tem-  
porarily left in the Queen  
widow's palace, where  
it decorated the grand  
vestibule with the  
monumental staircase.

The years went by, and the Government never  
gave a thought to Bernini's masterpiece, when some  
advanced journals began a violent campaign about  
the restitution to the State of the works of art which  
were excluded in Queen Margherita's palace from  
public view. Bitter polemics followed, the question  
was raised in Parliament, and for some weeks the  
*Rape of Proserpina* became the chief topic of con-  
versation. Now at last the question has been settled,  
and the sculpture removed to the Borghese Gallery,  
where it has joined the other three admirable groups  
carved by Bernini for Cardinal Scipio—*Finias and  
Anchises*, *David*, and *Apollo and Daphne*—the small  
bust of Paul V., and the busts of Cardinal Scipio  
himself, which were discussed a few months ago in  
THE CONNOISSEUR of 207, March, 1928.

Domenico Bernini, the master's son and biographer,  
described this work as "a marvellous contrast of  
tenderness and cruelty." And there is indeed a  
curious contrast between the colossal muscular figure  
of the internal god and the delicate daughter of  
Jove, who, held tight in the monster's arms, tries to  
free herself, and weeping cries for help. An expression

of satisfied desire animates the face of Proserpina. As full of boldness, his sensual mouth opened in a cynical smile of triumph. His neck is set in the quiet sureness of savage resolution in every line of the body which advances, carrying his prey to realm of death. The figure of Proserpina is full of movement and trembling agitation; and her struggling limbs, her dilated nostrils, her strained eyes, and her contracted fingers express the mad terror which seizes her on feeling herself held by the giant's bestial impulse.

Like the three before-mentioned groups, the *Rape of Proserpina* belongs to the artist's early years. It is still without the swelling forms, the contortions of the bodies, the foreshortenings of the draperies, and the exaggeratedly pathetic and dramatic expression which are found, together with incomparable technical mastery, in so many of Bernini's later works, seen as the *Kaffar* or *St. Teresa* and the *Truth*. Here the ensemble and the details are still of cinquecentist restraint and correctness of a classicism neither pedantic nor mannered, but enlivened with a breath of modernity, with the liberated spirit of a rebel artist who does not submit to formula and dogma, but is inspired direct by truth, and who translates truth without triviality, without crudeness, without departing from the line imposed by the sense of reality.

Bernini's masterpiece has been placed in the Gallery Hall of the Louvre, in front of the large doors that lead into the park at the back of the Building, so that the visitor entering the atrium of the Casino Bonaparte beholds the mythic

group of Proserpina being carried to the realm of death, as a example of the work of the artist who lived at the height of the Italian Baroque.

Mr. Farrar's book is a study of the history and development of the collection, and to the million of "Portraits in Suffolk Houses" literally "no end." The difficulty is to find some outshoot of the book in Rev. Edmund Farrar, F.S.A. track that has not already been thoroughly explored and exploited by the pen of the ready writer, and just as one is beginning to think that no such thing exists, comes a book opening up a whole vista of

undiscovered country which should prove a happy hunting-ground for connoisseurs and others who have a penchant for portraiture. This is *Portraits in Suffolk Houses*, by the Rev. Edmund Farrar, F.S.A. (London: Bernard Quaritch, 1908). The book is a complete and exhaustive *raisonné* of the vast wealth of portraits—some of which date as far back as three centuries—contained in the country houses of the county of Suffolk alone.

That this corner of East Anglia is rich in portraits of the greatest historical, antiquarian, and artistic interest, Mr. Farrar has amply proved, and it is to be hoped that other parts of England might yield an equally abundant of treasure to the diligent searcher. As early as 1797 Sir William Montagu was concerned with the preservation of the country houses, and the importance of the collection of portraits in the county of Suffolk.



THE RABBIT OF THE RABBIT. BY BERNINI.



Mr. Farrar has been successful in securing a large number of portraits, many of which have been identified, the names of artists discovered, and scores of portraits which were only approximately dated have been assigned their proper names, descriptions, and exact measurements, all of which adds interest and zest to the search. The date of a portrait was often arrived at by the fashion of the subject's costume, the treatment of the hair, or the size and shape of the wig. The evolution of fashion traced in portraiture is in itself an intensely interesting study.

No collective list of the portraits contained in

Incidentally Mr. Farrar has succeeded in reducing a good deal of chaos to order during his researches. Several hitherto unknown portraits have been identified, the names of artists discovered, and scores of portraits which were only approximately dated have been assigned their proper names, descriptions, and exact measurements, all of which adds interest and zest to the search. The date of a portrait was often arrived at by the fashion of the subject's costume, the treatment of the hair, or the size and shape of the wig. The evolution of fashion traced in portraiture is in itself an intensely interesting study.

In these portraits can be seen all the changes in hair-dressing which have taken place during the last three centuries. Beginning with the moderately short hair which was the fashion for men throughout the reign of Elizabeth and James I., the long hair which was in vogue during the time of Charles I. or the Commonwealth, we reach the stage of the very long and elaborately curled wigs brought back from France by Charles II. after the Restoration, as seen in the fine portrait of Sir William Gage, of Hengrave Hall. At the end of the seventeenth century we find wigs slightly tinted with powder, the curls still long and flowing over the shoulders. At the beginning of the eighteenth the ends are tied together in a knot, and the wig powdered perfectly white. Then came the "full-bottomed wig," with pigtail or *queue*, with rolls of hair at either side of the head, as in the portrait of John Augustus, Lord Hervey, son of the fourth Earl of Bristol, at Ickworth. After this follows the powdered wig of the eighteenth century, and the wearing once more of a more conservative cropped short. Every sort of male

and female hair-dressing, and Mr. Farrar has brought together a most valuable contribution to the study of Art, which, it is to be hoped, may be systematically carried out in other countries. He has visited every gallery in the country, and has secured the old portraits which have been neglected or forgotten, and made a list of them, accompanied by a brief and minute description of each, and giving whenever possible the name of the artist and a biographical account of the subject. The result is a most fascinating, as well as instructive document, illustrated with fine reproductions of the best of the portraits.



THE COMTESS DE GAGE, SEVENTEENTH CENTURY. (Hengrave Hall, Cambridgeshire.)

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attire, from the Elizabethan doublet, neck-ruff, and trunk hose to the swallow-tail coat of the eighteenth and nineteenth centuries, too, is depicted on these Suffolk canvases, while they reveal every intricacy of ladies' costume from the Elizabethan ruff or farthingale to the soft, artistic draperies of Reynolds, Gainsborough, and Romney, and the exquisitely simple short-waisted bodice, full sleeves and straight skirt delighted in by Hoppner and Lawrence.

As was to be expected in a county which holds within its borders such treasure houses of art as Hardwicke Hall and Ickworth, Boxted Hall, Rushbrooke Park, and Livermere, Suffolk contains portraits of almost every personage of historic interest who has played any part in our island's story since the early days of Good Queen Bess, whose portrait as a young girl is among the number. Some name from every great house in England figures in the catalogue, as well as notabilities from all corners of the globe. All the great portrait painters are represented. One of the most lovely portraits is that of *Lady Elizabeth Foster, Duchess of Devonshire*, a daughter of the fourth Earl of Bristol, painted by Angelica Kauffmann. In the same collection—that of Ickworth—is another portrait of the same lady with her beautiful predecessor, Georgiana, Duchess of Devonshire, by John Downman. Both ladies were in turn wives of William, fifth Duke of Devonshire, who appears to have had a pretty taste in the choice of his Duchesses. Side by side with the portraits of almost all the Stuart line, at Hardwicke Hall, hangs that of *Oliver Cromwell*, in armour, with a quaint little white linen collar, stern and uncompromising. Here, too, is an interesting portrait of *William Howard*, painted by himself. At Houghton Hall there is a fine picture of *Henry Howard, Count of Arundel*, by Rubens, which is one of the gems of the collection. Here, too, is a portrait by Sir Peter Lely of a lady who evidently led a somewhat stirring life, and seems to have kept her own hand in painting pretty good order. It was during the lifetime of the third—Viscount Monson, of Castlemaine—that this portrait was painted, and it is a goodly work of art. It is one of the finest in the collection.

her personal collection of that important personage—man:—

1. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
2. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
3. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
4. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
5. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
6. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
7. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
8. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
9. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.  
10. *Portrait of the Duke of Devonshire*, by Sir Peter Lely.



ALICE IN. — V. HELM'S (PUBLISHED BY)

This lady might have been a formidable member of the Women's Suffrage League had she lived in the nineteenth century.

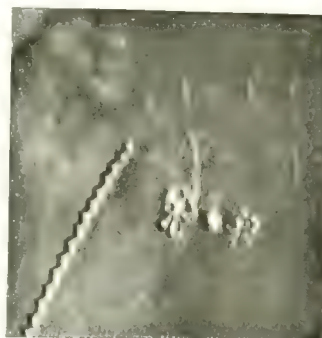
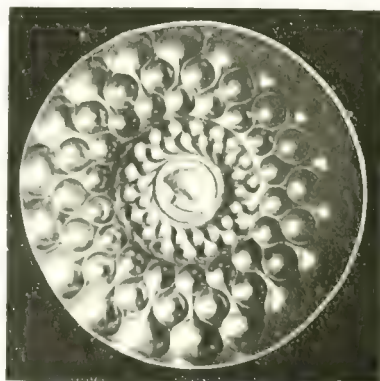
The book contains many other portraits of the same character and content, of the same style, and of the same value, which make it a most interesting and useful little interest. The compiler has rescued a vast amount of valuable material from oblivion, and has done a work of great antiquarian, historic, and artistic value. It is a book which will be found of great interest to all who are interested in the history of the English people.

n., pp. 158-165, Dr. Fer-

The Valuable  
Pieces of  
**German Plate**  
with English  
Associations



No. 1 SHARP GILLES AND CO. LTD.

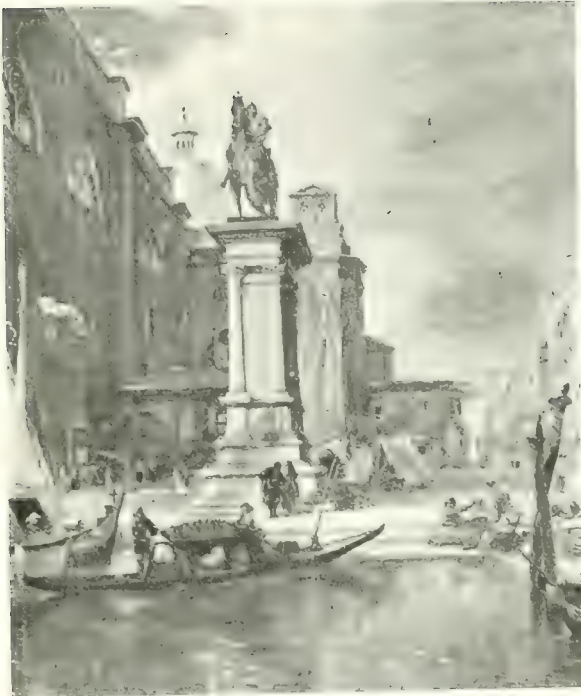
No. 11 UNIDENTIFIED SUBJECTS  
STUDY SMITHSONIAN MUSE.

No. III SMALL PAPER GILL NETS

reproduced for the first time (No. ii.). The cup, which is 1 1/2 inches high, is decorated with the arms of Bullinger, and the following inscription:   
 ANNO DOMINI 1594. JUN. 10.   
 JOHANNES BULLINGER, THEOPH.   
 PASTOR, H. SACR. ACADE.   
 GESSA. P. BULLINGER M. B.   
 ANNO MUNICI. 1594. 159.

The question may be asked, why repeat the history of this cup, interesting as it undoubtedly is. The reason the writer has done so, is that in the course of describing all the old plate of the Cambridge Colleges for his large illustrated volume on the subject, he came across another piece of silver plate stamped with the same Strassburg mark, accompanied by the same unknown maker's mark. This is a small parcel-gilt bowl, eight inches in diameter, entirely covered with the plain burnished lobes characteristic of German plate of the period, which is in the chapel of the most ancient of the Colleges at Cambridge, namely, Peterhouse, though given by and engraved with the arms of one John Lee, comparatively recently (No. iii.). The central medallion, with male and female portraits in relief, is a more recent addition and doubtless replaces the enamelled arms of the original owners of the dish. It is a curious and interesting coincidence that the only two existing examples of plate by this Strassburg silversmith, so far as is known at the present moment, are associated with England, and this fact alone should render them worthy of notice in the pages of THE CONNOISSEUR. — L. ARTHUR JONES.

August 1990, and 1991, there were two rainfall seasons in the driest and rainiest years in the study, with the latter most common in the test years.



THE COLLEONI MONUMENT IN VENICE



A GIRL IN A GARDEN

### The Dublin Gallery

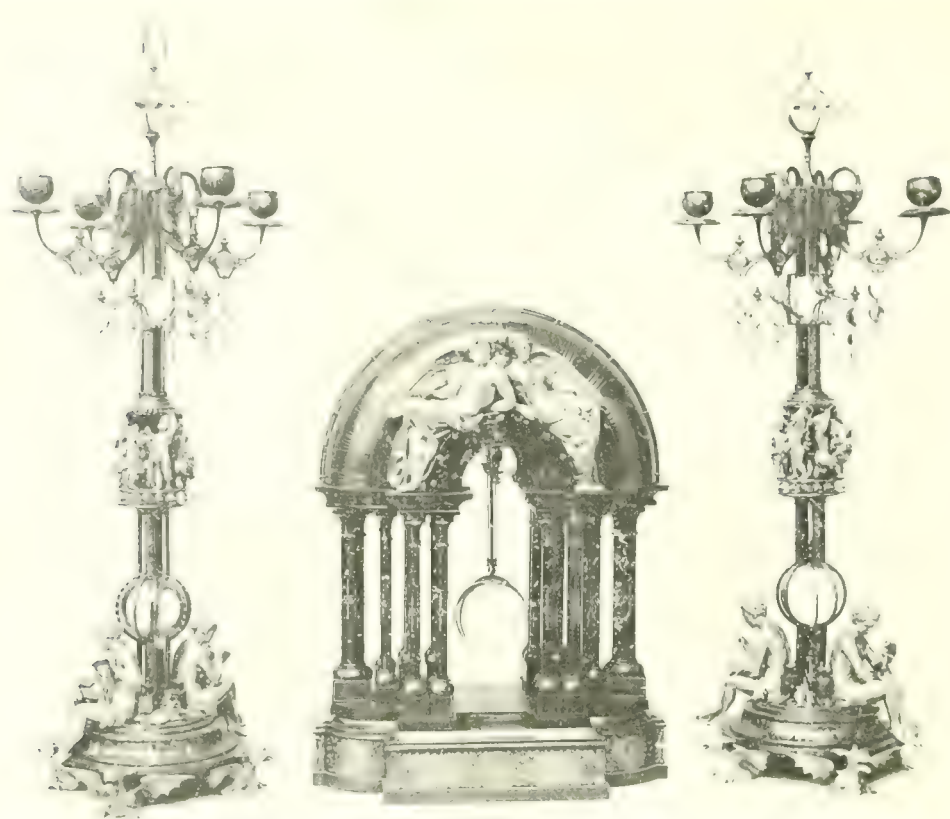
By the generosity of Lord Iveagh the Dublin Municipal Art Gallery has received a valuable addition in the shape of three important paintings: *A View of the Colleon Monument in Venice*, by James Holland; *The Last Birth*, by G. F. Watts; and *Idylls*, by Sir John E. Millais. The Holland, which figured at the Stephen Holland sale at Christie's last season, is a picture of superb quality, and certainly fills in admirable fashion the gap that was caused by the absence of any work by that master. The Watts, which also passed through Christies this year on the



Idylls

occasion of the dispersal of the Humphrey Roberts collection, is a beautiful example of Watts's child portraiture, and as such has a distinct place beside the two large canvases that already represent this artist at Dublin. The Millais was painted in 1856, in the same year as the famous *Zeus*, with which it has much in common as regards execution and sentiment. If it does not show the most admirable phase of Millais's art, it is still acceptable as a masterly type of the class of painting that forms, even with the British public, at this not very remote period,





CLOCK AND CANDELABRA IN SILVER, STEEL, AND GOLD.

IN THE POSSESSION OF MR. ARCH. SCOTTESBOW.

The above is made of wrought steel damascened, with figures in silver, and enriched with rock crystal and amethyst, designed in the Italian Renaissance style by Joseph Barker, and executed by Barker and Co. London, and completed about 1854.

The clock is half dome resting on sixteen columns with a round base with two silver figures on front and back. Inside the dome specially ornamented work, form the movement which is worked by the hand to turn a half circle only, starting with six at the left hand bottom, and working round the circle until reaching the bottom six at right hand ending. Then the hand jumps up and round the half dome until it reaches the top six, and then repeats the course. The pendulum is carried out front and back of the dome.

A dial is attached from the pendulum, which shows the time of day. The figure on the dial is a child on the dome, and rich ornamentation in gold and silver damascening interrupts the steel of the structure. On the base

are the heads of Sir Isaac Newton and Harrison, the most renowned English goldsmith of the past age, in steel repoussé connected by most delicately modelled and foliated scroll work. The platform above which the pendulum swings has Apollo the Sun god in his chariot with the rising sun; the pillars have on their bases tortoises, and are likewise damascened; and the half dome bears the sign of the Zodiac.

The candelabra are 2 ft. 8 in. high. From a round base minutely inlaid with allegorical and emblematical groups of small figures and repoussé portraits supported by four silver dragons start four flat pillars which develop into four arms. These pillars support in the centre a group of silver figures of children with rose and floral garlands, and end in a cluster of crystals radiating light from the top. Each arm is carved out of a solid steel block into a bird holding up its claws, out of whose tail the proper bracket is developed with amethysts suspended in the central openings. At the base are two silver figures emblematic of Astronomy and Medicine on the one, and of Poetry and Music on the other.







Two works of considerable interest will be issued from THE CONNOISSEUR Offices during November.

## Forthcoming Books

**Forthcoming Books** One is an essay on the *Life of Van Gogh*, from the pen of Mr. J. T. Herbert Bailey, and the other a work on *Old Sporting Prints*, by Mr. Ralph Nevill. As Christmas presents these works will be eminently suitable, each being copiously illustrated with plates in colour and monochrome, and enclosed in a tasteful specially designed cover.

Mr. Baily's book will contain reproductions of over sixty of the most famous Napoleonic pictures in colour and monochrome, while, as a frontispiece, there will be a handsome reproduction in photogravure of the famous portrait of *Napoleon at Fontaine-veuve*, at Buckingham Palace.

*Old Sporting Prints* will also be copiously illustrated with nearly forty plates in colour and a number in monochrome, whilst, in addition to Mr. Ralph Nevill's treatise, there will be several appendices of great value to the collector of sporting prints, amongst them being a record of notable prints sold by auction since 1901, with their prices.

*Napoleon* will be published at 10s. 6d. net, and *Old Sporting Prints* in cloth at 7s. 6d. and in paper at 5s.

THE *Portrait of a Young Man*, by Frans Hals, which we reproduce in the present number, is one of

## Our Plates

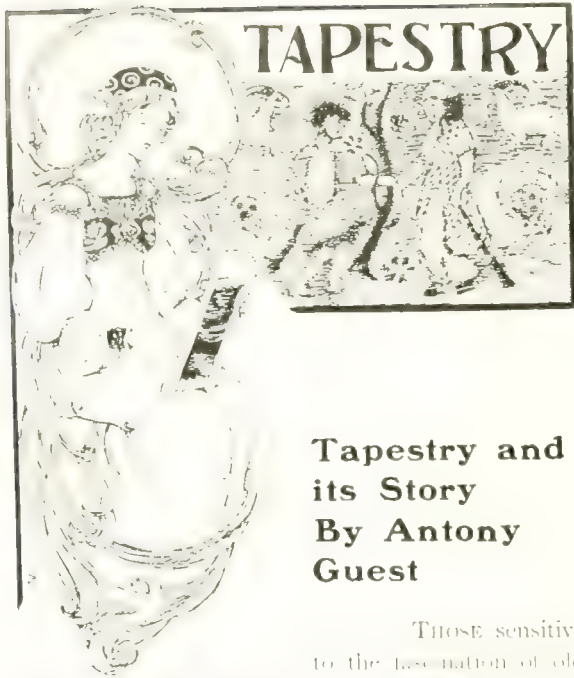
**Our Plates** the four works by which this painter is represented in the Rodolphe Kann collection. It belongs to the last period of the painter, this being evident from the costume of the sitter and the breadth of the handling.

*Les Cerises*, by Vidal after Davesne, is a companion to the equally charming plate, *Les Prunes*, reproduced in our last number. Amongst the rarest examples of French colour-printing during its best period, we have been enabled to reproduce these two prints through the courtesy of Mr. Joseph Duveen, of whose private collection of French engravings they form a part.

The two portraits of *Mrs. Musters* and *Mrs. Davenport* are reproduced from two of the rarest of all eighteenth century mezzotints. Much of James Walker's fame is due to his superb rendering of Romney's portrait of the beautiful *Mrs. Musters*, and the estimation in which this print is held by collectors is evinced by the large sums which have been paid for impressions under the hammer. Our reproduction is from a first state, which is before any letters and before the inscription space was cleared. The original

state, it may be difficult to recall. The engraving space cut off the plate and the title, publication line, etc., printed on a separate page. *W. J. Jones*, engraved by Jones, is also of extreme rarity, and is one of this engraver's most convincing efforts.

## Books Received



**Tapestry and  
its Story  
By Antony  
Guest**

THOSE sensitive to the fascination of old things can never resist the many-sided appeal of tapestry, with its time-tinged colour harmonies, unforgotten by the ancient designers and immutable by modish fashions, and its intimate association with the domesticity and pageantry of the Middle Ages. It covered the rugged stonework of castle walls, and, in its less extravagant forms, surrounded the ordinary home life of the people with a sense of warmth and comfort. It decorated the Houses on occasions of public festival and display, and it gave occupation to ladies whose deft touch and lively fancy have retained their vitality through the ages. In its decorative schemes, the symbolism of its pictures, the frequent illustration of customs, costumes, and historical incidents, tapestry makes a further call on the imagination. Some old pieces have strange legends, the recollection of which not only enriches the interest that is created by an ethereal and charming work, but affords a closer appreciation of notable moments and individuals of the past.

Several such stories are related by Mr. W. G. Thomson in *A History of Tapestry from the Earliest Times to the Present Day*. He gives, and illustrates, and comments on much of the attractiveness of an exceptionally handsome volume, admirably printed, and containing many fine reproductions of works of art that are well worth the study of some

of them. It is a gift of sympathy, not unexpected in a mechanical process. Mr. Thomson is not only an authority whose conclusions must be considered with respect, but an enthusiast whose zeal is contagious. The penetrating research that he has devoted to the development of all the refinements of tapestry from the primitive art of weaving to the growth of factories and achievements of great craftsmen, and to the artistic qualities and history of existing specimens, has resulted in the production of what will doubtless be long regarded as a standard work. In view of the great interest that is now displayed in tapestry, and the astonishing prices that collectors are willing to pay for the fine specimens that rarely come on the market, it is surprising that the field has not been covered before. But the vastness of the subject and the many difficulties attending its thorough investigation have doubtless been sufficient to deter most writers. It is a matter of congratulation that the work has been undertaken by one who could deal with it in a comprehensive way, for the evolution of tapestry has a historical bearing that rivals in interest its artistic and technical attributes.

To go back to ancient Egypt, and to find a loom existing 3,000 years ago very much the same in its essential characteristics as the high tapestry loom of to-day, is to establish an antiquity that few arts can claim. Gothic architecture is young, and Renaissance



FIGURE OF EQUESTRIAN FIGURE IN TAPESTRY  
FROM THE TAPESTRY OF THE CHURCH OF SAINT

*Tapestry and its Story*

building and oil-painting are quite juvenile compared with tapestry, which was produced with marvellous richness and finesse, and was a favourite article of luxury in very remote times, as the author demonstrates by illustrating some venerable fragments that have been found in tombs and by reference to ancient pictures and documents. He informs that the people of Israel made the ten curtains of the tabernacle of tapestry after the Egyptian method. His investigation of the progress of the art through ancient Greece and Rome, Persia and Arabia, is sufficiently absorbing. One can well understand how rich hangings appealed to tent dwellers and to communities whose stone built homes continually called for the relief of colour and soft material. But, except for a few scanty remains of extreme antiquity that are to be found in the museums, we can scarcely convey a notion of the original designs, interest in the subject is now practically confined to the work of Western Europe, and has little opportunity of exploring farther than medieval times. There is a legend that tapestry was woven at Arras from the time of Pliny to the sixteenth century, but the earliest specimen of European work of which the author is able to give an illustration belongs to the eleventh century. Three fragments were found in the Church of St. Gereon, Cologne, and it appears that their conventional design was taken from an Eastern fabric. For a long period the manufacture of tapestry was in the hands of the monasteries, and became a fruitful source of ecclesiastical revenue, but independent factories gradually sprang up, and of course, with the exception of the Arras workshops, the Parisian industry was probably the most important in the fourteenth century.

A remarkable specimen of Parisian work has survived in the set picturing scenes from the Apocalypse at the Cathedral of Angers, and the history of the hangings deserves to be noted as an example of the curious vicissitudes through which some famous pieces have passed. Mr. Thomson relates the story at length, showing how Louis I. Duke of Anjou borrowed an illuminated manuscript from Charles V. to be used as a guide for the artist. By the same document the name of the painter was given, and the price he received has been traced.

The tapestry was inherited by René, King of Sicily and Duke of Anjou, who bequeathed it to the cathedral, where it hung until the eighteenth century, when the building was stripped of its Gothic furnishings, and many glorious works were thrown into the street. The tapestry was changed to a pale green, but did not survive long. Some years later, the government sought to restore the picture in the original colors.

frags, and the American collector, Mr. J. C. Meritt, collected the fragments of tapestries in the collection of Alexander S. In the course of its subsequent adventures the fabric was cut up and broken up into small pieces, and given to the various papers, and the women of the household, who, at the removal from the collection, in 1812, who, at the removal, were able to purchase the greater part of it for 300 francs. The fragments have since been collected and arranged. By the aid of the tapestry hooks that remain in position in the *Chapelle de l'Ange*, it has been possible to stand the fragments of the tapestry, as shown by the above, and some seventy per cent, about two-thirds of the whole, survive.

The magnificent tapestries that come from the factories of Arras, Paris, Ferrara, and several others in Germany and elsewhere, the history of which the author has been at pains to trace, often served as Royal gifts. Henry VIII. had a rich collection, and a catalogue which Mr. Thompson mentions. Of the pieces sold among the effects of Charles I. is of a astonishing extent, while the prices are *such* as are of a nature to turn the modern collector green with envy. For instance, "three pieces of very old Arras or Kilm and Angells at 2000*l*." The whole might give quite an imposing aspect to this modest appraisement of forty shillings. It was evidently recognised that the goods were worth more, and they fetched 200*l* 5*s*. Henry V. also had a splendid collection, of which the author prints the inventory.

One cannot avoid the impression of regret that so little remains of the magnificent output of the medieval loom. "On tapestry made in Italy in the early fifteenth century no examples are known to exist, yet there is no doubt that looms were set up in the country by French and Flemish weavers, nor that the D'Este family gave much patronage to the workshop of Ferrara, which was very flourishing, until it was extinguished by civil war. It might have been thought that tapestry would command most strongly to the art-loving and luxurious Italians, but the contrary is, that while it never took a deep or struck vigorous root in Italy." This supports the conjecture that the industry was opposed by the powerful guild of cloth-workers, which sent its members to work in France and the Netherlands in great numbers. The art, however, was well established in England, and a great portion of the present work consists of reproducing the designs that were made in this country.



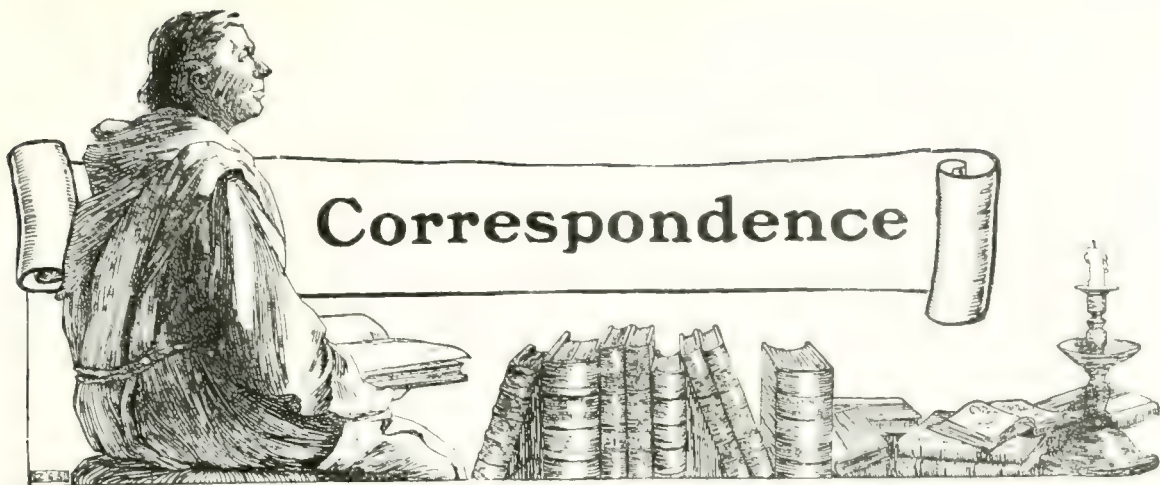
the very best of materials, and making them  
into a work of art. The Queen Elizabeth  
tapestries were made in the 16th century  
to the industry, and in her extreme old age used  
to hang a cord through the hangings in case they  
were to be pulled down. On the other hand,  
James I. admired the material, and established the  
royal manufactory at Mortlake, of which the author  
sketches the rise and decline, and illustrates some  
of the achievements. Another famous factory, more  
fortunate in its history, to which special attention  
is naturally given, is that of the Gobelins. "The  
hangings of Mortlake," says the author, "had not  
the brilliancy of the Gobelins: their general aspect  
was very dull and muddy, whether it was that  
they darkened afterwards, or were defective from the  
beginning."

With the changed requirements of interior decoration  
it was inevitable that the industry of tapestry  
was nearly extinct, but it is by no means a

lost art, as is proved not only by the Gobelins  
work, but also by that accomplished in England in  
quite recent times, notably by William Morris in  
carrying out the designs of Sir E. Burne-Jones at  
Merton Abbey. With characteristic thoroughness,  
Morris "constructed a high loom after old models,  
and acquired a perfect knowledge of the technique  
of the craft." His work now meets with a splendid  
tribute. "No praise," says the author, "can be too  
high in describing the Merton Abbey tapestries."

A wealth of information and interest is comprised  
in this beautiful volume, with its many fine plates, its  
wide historical survey, and its exposition of technique  
and design. While recognising the masterly handling  
of this diversified matter we may direct attention to  
the peculiar importance that the work has for  
collectors in the illustration of nearly four hundred  
weavers' marks, in the many references to and descrip-  
tions of existing examples, and in indications of the  
salient characteristics of various kinds of tapestry.





## Special Notice

## ANSWERS TO CORRESPONDENTS



"The Team," after Herring. -A303 (South

"Les Deux Baisers," in colours, by Debucoart, 1786.

1. The artist's name is Debucoart, and the work is a painting of two figures in a landscape.

### Furniture.—Treatment for Worm-Infested Wood Furniture.

1. The treatment for worm-infested wood furniture is a process of fumigation. The fumigant is a mixture of kerosene and sulphur, which is heated in a small iron pot over a fire. The steam from the pot is directed into the furniture, which is covered with a cloth. The fumigation is continued for several hours, and the furniture is then left to dry.

Queen Anne Cabinet. -A273 (Covent Garden).—The

1. The Queen Anne cabinet is a fine example of the style. It is made of mahogany and has a simple, elegant design. The cabinet is 30 inches high and 24 inches wide. It has a single door with a brass handle and a lock. The interior is divided into two compartments, each with a shelf. The cabinet is in excellent condition and is a valuable piece of furniture.

Mahogany Chairs. -A127 (The same as A127)

1. The mahogany chairs are a fine example of the style. They are made of mahogany and have a simple, elegant design. The chairs are 30 inches high and 18 inches wide. They have a single seat and a backrest. The chairs are in excellent condition and are a valuable piece of furniture.

Objets d'Art. Plaster Medallions. -A27-

1. The plaster medallions are a fine example of the style. They are made of plaster and have a simple, elegant design. The medallions are 30 inches high and 18 inches wide. They have a single seat and a backrest. The medallions are in excellent condition and are a valuable piece of furniture.

### Pottery and Porcelain. Delft Jars.

1. The Delft jars are a fine example of the style. They are made of Delft pottery and have a simple, elegant design. The jars are 30 inches high and 18 inches wide. They have a single seat and a backrest. The jars are in excellent condition and are a valuable piece of furniture.

Salt Glaze Teapot. -A120 (Goulburn, N.S.W.).—Your

1. The salt glaze teapot is a fine example of the style. It is made of salt glaze pottery and has a simple, elegant design. The teapot is 30 inches high and 18 inches wide. It has a single seat and a backrest. The teapot is in excellent condition and is a valuable piece of furniture.

Mason's Ironstone, etc. -A119 (Goulburn, N.S.W.).—Your

1. The Mason's ironstone is a fine example of the style. It is made of ironstone and has a simple, elegant design. The ironstone is 30 inches high and 18 inches wide. It has a single seat and a backrest. The ironstone is in excellent condition and is a valuable piece of furniture.

Berlin Medallion. -A63 (Goulburn, N.S.W.).—Your oval

1. The Berlin medallion is a fine example of the style. It is made of Berlin porcelain and has a simple, elegant design. The medallion is 30 inches high and 18 inches wide. It has a single seat and a backrest. The medallion is in excellent condition and is a valuable piece of furniture.

Worcester Barr, Hight & Barr. -A28 (Sutton)

1. The Worcester Barr, Hight & Barr is a fine example of the style. It is made of Worcester pottery and has a simple, elegant design. The pottery is 30 inches high and 18 inches wide. It has a single seat and a backrest. The pottery is in excellent condition and is a valuable piece of furniture.

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

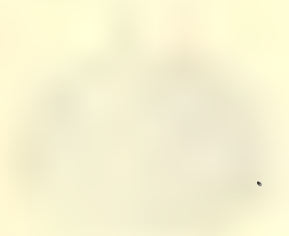






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Part I. By Lady Victoria Manners

THE art treasures at Belvoir are of a most varied description: manuscripts, miniatures, plate, china, and tapestries making up a most interesting collection for the connoisseur. The greater portion of these possessions was collected by Charles, fourth Duke of Rutland, but successive owners have added

greatly to their number. Passing first through the hall or guard room, where we notice some interesting coats and relics of the famous Marquis of Granby, we ascend the grand staircase, till we reach the long drawing room, known as the Regent's Gallery. From the windows we can see the



Turning our attention to the interior of the room, we find a large, ornate, dark wood table, with a white cloth and a vase of flowers. The walls are covered in a patterned wallpaper, and the floor is made of polished wood.

...in contrast to the light and airy ones with which they were received by the cultured art lovers of the day.

The adventures of the *Wandering King* have been treated with the true spirit and verve, while the beautiful rose-colored background, with its charming festoons of flowers, is a veritable triumph



THE UNIVERSITY OF CHICAGO PRESS

These hangings, "The adventures of Don Quixote," have always been accounted amongst the most beautiful productions of the German industry, and

of the weaver's art. Luckily it has been found possible to trace the history of these pieces. They were presented in 1770 by Louis XV. to Louis Phelypeaux, Conte de St. Florentin, Duc de la Vrillière, Minister of State to the King from about 1749 to 1775. This nobleman, of whom it is said "no minister perhaps signed a greater number of 'Lettres de Cachet,' and none was so hard upon the Protestants, against whom he continually obtained measures of cruelty," did not live long to enjoy these splendid marks of his sovereign's favour, for he died



## Belvoir Castle

in 1777. As he had no children, his property was left to his sister the Countess of Maurepas, and the Duke's splendid hotel in Paris, built in 1707, became subsequently the rendezvous of Talleyrand and his friends. The tapestries were, however, sold—it is not known to whom—and history remains silent as to their destination till they were purchased near Paris by Sir Frederick Trench for the fifth Duke of Rutland.

first attract our attention. Their moulded and ornamented of foliage, dolphins, and bubbling water are extremely fine (two vases exactly similar to this pair are in the Wallace collection, where they are described as "Vase formant un Dolphin" of the Louis XV. period). Howard House does not, however, possess the beautiful centrepiece which goes with this fine "garniture de cheminée." The



CYPRIEN TAPESTRY

DON QUIXOTE

Many of the pieces bear the signatures of Audran and Cozette, directors of the factory, with their respective dates, while in the corner of the larger hanging is a moulded hand—the arms of the Duc de la Vrillière.

The transition from Louis XV. tapestry to Louis XVI. porcelain is a natural one, so it seems in accord with the fitness of things that we should turn from Don Quixote and his woes to the centre mantelpiece of the gallery, on which stands the very fine "Gros bleu" service. Two beautiful vases to the extreme right and left of the "Gros bleu"

decoration of this production is much the same as that of the smaller vases, but swans are substituted for dolphins, and the base is decorated with medallions painted in *camaïeu*, with subjects representing a battlefield, and a bunch of musical instruments.

Leaving the Regent's Gallery we now retrace our steps through the picture gallery. As most of the pictures here have been already described in preceding numbers of THE CONNOISSEUR, we will only stop to note the beautiful Gainsborough landscape, *Howe and Stour in a Park*, and a fine view

... sunset ...  
that the artist so  
much loved; an  
... painted on ...  
entitled ...  
... the  
writer's humble  
opinion more likely  
... from the  
expression of the  
... for the  
... Thetis,  
although a slight  
halo is seen around  
the head; and a  
very fine *Charles I.*  
... Bower. Turning  
to the left from the  
... gallery we  
find ourselves  
opposite the  
"Elizabeth" Salon  
(so called from its  
having been built  
for the Duchess  
Elizabeth, wife of  
the fifth duke).  
The ceiling, painted  
by Matthew Wyatt  
in the current  
fashion of the day,  
represents the Royal  
Lap ... somewhat

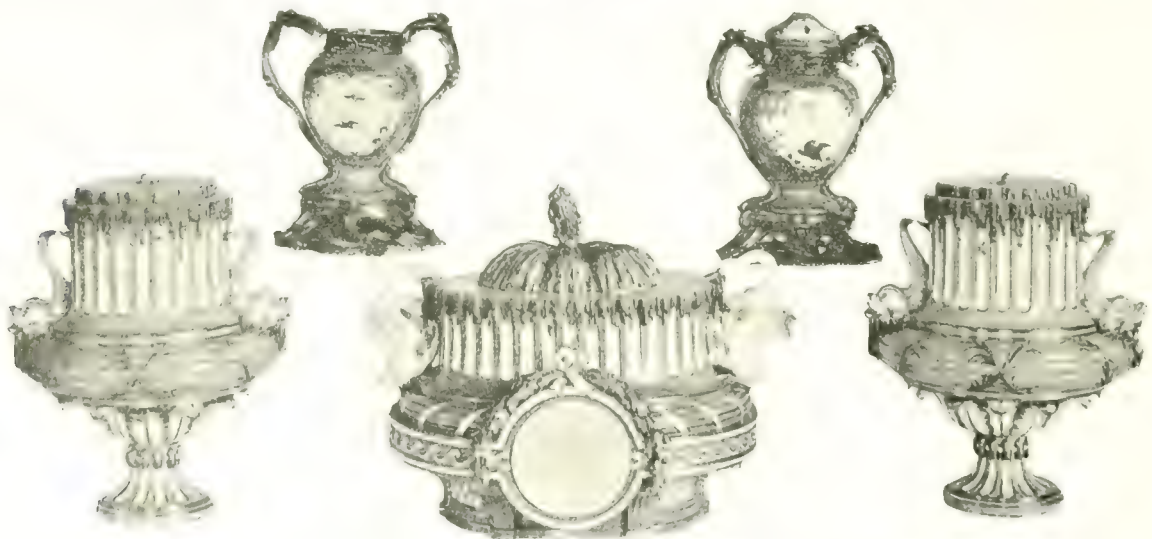


JOBELIN TAPESTRY

LE CLOUÉ AND THE MALONNETTES

scanty semi-classical  
garb, as various gods  
and goddesses, per-  
haps the most strik-  
ing likeness being  
that of Frederick,  
Duke of York, who,  
in the character of  
Jove, is represented  
as sending Mercury  
down to earth in the  
person of Sir Isaac  
Newton (architect  
of the castle).

The decorations of  
this room (bought  
from a château be-  
longing to Madame  
de Maintenon) are  
very good. The  
chief object of inter-  
est, however, is the  
fine and representa-  
tive collection of  
miniatures arranged  
in panels on the  
walls. The majority  
of these fascinating  
"pictures in bits"  
are family portraits,  
and on these space  
forbids me to dwell.  
I have, however,  
selected some of the



JOBELIN TAPESTRY

LE CLOUÉ AND THE MALONNETTES

JOBELIN TAPESTRY





DUC D'ANGOULEME SERVICE AT TOP

OLD CHESEA DISHES BELOW



OLD SALT CELLAR



production.

The portrait of Sir Walter Raleigh and his eldest son. Sir Walter is represented with a lively and expressive countenance. At the bottom of his miniature is a clever little vignette, depicting the attack upon Fayal, where Raleigh much distinguished himself. That of the son has a vignette representing the attack upon St. Tomè, where this gallant boy lost his life in his twenty-fourth year. A pathetic interest is attached to the beautiful miniature enamel case, bearing the entwined initials



CHARLES A LADY BY COSWAY

W. L. R. Walter and Elizabeth Raleigh), a new and other engravings showing that it was doubtless worn by Lady Raleigh as a souvenir of her husband and son.

Other interesting miniatures of this date are those of Henry, Prince of Wales, and his brother Charles. Around the latter's portrait is a Latin inscription to this effect: "The

most illustrious and most serene Charles, Prince of Wales—the great hope of Great Britain, in the fourteenth year of his age. On the curtain in the background are the George, the plume, crown, crescent, and stars. A small full-length figure



HILL AND HILL BY A. J. J.

J. GAINSBOROUGH

## Bevoir Castle

of Sir Christopher Hatton, by Hilliard, is a fine example of that master's work. He is also represented by various other portraits—those of Henry Percy, eighth Earl of Northumberland, and Isabella, Countess of Rutland, being specially good.

Samuel Cooper, that Vandyck of miniaturists, has a beautiful portrait of Richard Wiseman, the companion of the young Prince Charles (Charles II.) in his wanderings in France, Holland and Belgium. At the Restoration the King appointed him his Sergeant Surgeon, and he rose to great fame in his profession.



CORNER OF ELIZABETH SALON.

The delightful portrait of the Countess of Rutland, by Cooper is that of *Grace, the Manners*. This miniature recalls some Dutch picture by Van Eyck in the treatment of the somewhat severe expression and the quaint cap tied under the chin. Notwithstanding her rather stern expression, this lady was a true benefactress to the poor, and in an age when charity was not the vogue. She endowed a school in the town of Bakewell, which still flourishes and bears her name.

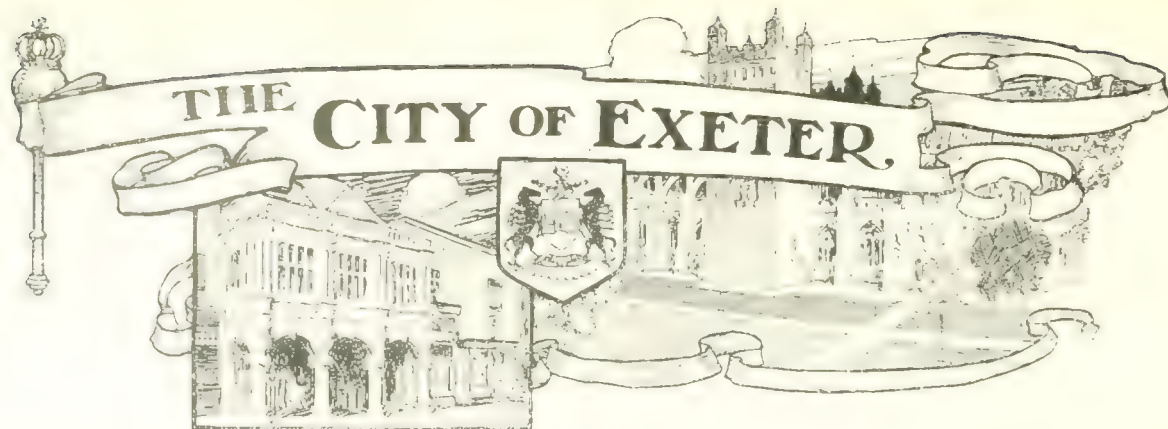


ELIZABETH PERCY, EIGHTH EARL OF NORTHUMBERLAND.



SAMUEL COOPER, THAT VANDYCK OF MINIATURISTS.





## Part I. Written and Illustrated by Leonard Willoughby

REDOLENT with imperishable memories, famous from remotest time in history, once an outpost to the Romans, the last place of importance in which the Saxons held sway, the chief city of the West, Exeter is to-day one of the most venerable and interesting places in the British Isles. Apart from all this, it is a very beautiful city: for its position, the rich warm colouring of the soil, its nearness to the sea and moorland, and its wonderful old buildings and sylvan gardens, must indubitably appeal to everyone. To the antiquarian, the lover of history, and the connoisseur, Exeter, with the many interesting objects contained within its portals, has an endless fascination. So captivated are these objects linked with the city's past, that I feel it necessary to say a few words about them before proceeding to a description of the city itself. The objects are jealously guarded and properly revered by the authorities.

The city of Exeter is one of the oldest in the country, and its history is full of interest. It was founded by the Romans, and has since been the seat of many different kingdoms. It is due to this that its history is so full of interest. The city is one of the most beautiful in the country, and its history is full of interest. The city is one of the most beautiful in the country, and its history is full of interest.

as Penhalteær. It was then a British settlement, long, long before the Roman occupation; and a place "walled and of the most reputation, worship, defence, and defensible of all these parts." Its position then was, as it is to-day, on the lowest ford of the Exe, where the salt estuary tides meet the river freshet. The advantages of this situation were obvious, both for the loading of merchandise and its safety from attack, while the city was also the centre of a rich agricultural district. Thus it was the Romans wisely made it an outpost of their empire.

In that excellent publication, *Exeter Illustrated*, Mr. H. Topley-Soper, the city's able librarian, tells us that "When the Empire tottered towards its fall, legions were recalled nearer home, and the advanced sentinels, nightingales, were recalled, leaving a legion here and there to ward the marches gained. Such a camp was this upon the hill above the river ford. 'Isce' (Celtic for water), the stream the British called the stream whence the Romans 'Isca' and the Saxon 'Exe' and from the two words 'Exe' and 'Castra' (the camp) came the modern name Exeter. The Romans called their road on which it stood the Ickneld Way,



FIG. 1. THE GATEWAY INTO THE CITY







*The City of Exeter*

and on the hill on which it stood, where it stooped suddenly towards the river, built them a Forum and Pretorium—market place and quarters for the soldiery. The occupying legion gave protection to the city, whilst forced British labour restored its walls and laid tesserae in pavements at the conqueror's bidding. Then came recall. Attila and his Huns were at Rome's gate, striking at the Empire's very heart; and Isca or the

Damnonians was left again to the children of the soil. The Roman influence departed, and in these our later days, a name, a few coins and broken shards, a yard or two of mosaic pavement, alone remain to speak of the Roman occupation."

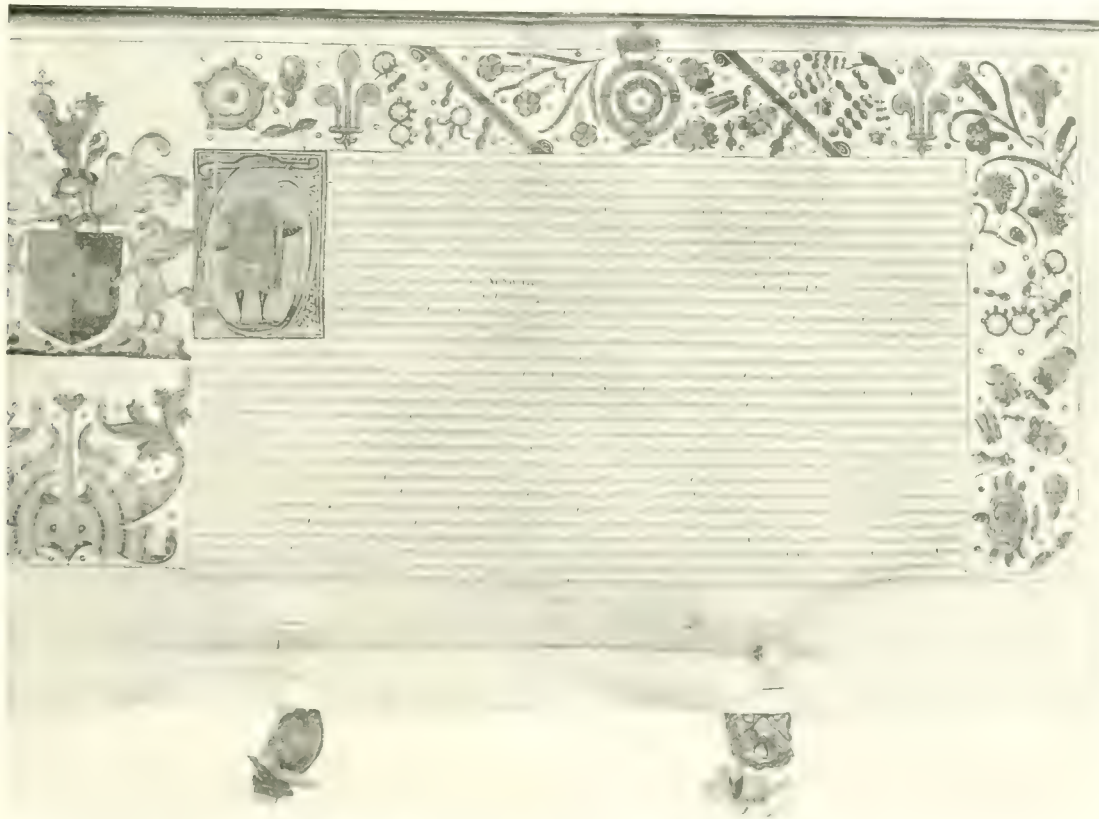
One of the most striking objects seen to-day when approaching Exeter from the south or west are the noble twin towers of the cathedral. These massive,



L. NGUYEN, H. S. HARTUP, A. HESSE and J. TOMAS, H. LEU

With the aid of the Rev. William A. Burdett, M. A., of the University of Cambridge, the tower was demolished in 1871, and, four days later, replaced by a rather modern-looking tower. The new structure, however, the strongest and most beautiful and even threatening are they in design. It is the present and old that they were intended to be. It is a fine example of the tower for Exeter at that time.

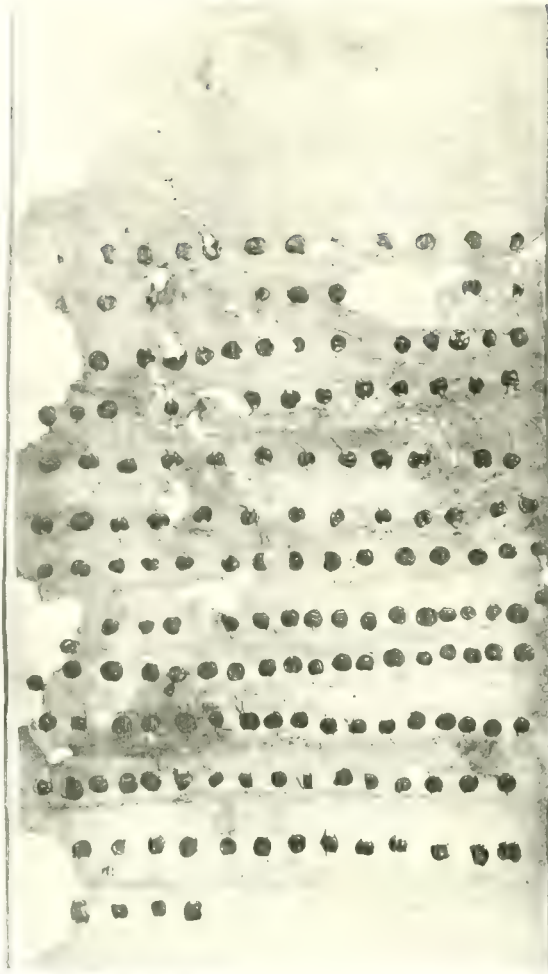
was anything but a peaceable place. When the Romans left, the British found to their cost that, though they had previously been tyrannised over, they had at the same time been well guarded. The Saxons were but poor protectors, and certainly great tyrants, and thus it was that the Danes found no difficulty in landing, and burning, ravishing and destroying all that came in their way. They burned



EFFECTS OF APMS TO AFFECT FERTILITY IN CATTLE



The cathedral was not, however, until the thirteenth century swept out Dane and Saxon, and the English West was not, until the thirteenth century, that the present splendid Gothic cathedral was commenced. This Norman cathedral occupied a century in building, and was completed in 1266. During the episcopate of Bishop Marshal the choir was lengthened and the Lady Chapel built, while Bishop Bruer (1224-1244) built the original Chapter House. Bishop Peter Quivil, consecrated 1281, removed the outer walls of the two towers, their lower portions then forming the north and south transepts. He also added the large windows, and altered the architectural features of the Lady Chapel to accord with the Decorated style. Bishop Grandisson (1327-1369) completed the nave and the original west end in the Decorated style. Bishop Brantingham (1370-1394) added the exterior screen to the west end, and above the great west window. This wonderful screen is in the Perpendicular style, as is also the east window. For a full description of the church



MEMBERS OF ASSOCIATION OF MEN OF COLOR TO ROPE THE LIPSON OF COLORED LEADERS AGAINST TESTIMONIALS  
 (CLUB STAFFS AND SIGNALS ATTACHED)

besieged seven times. So securely had the Romans fortified the city, on the earthworks of which Athelstan afterwards built walls (925-954) of enormous strength, that the inhabitants were able to keep even the Conqueror waiting outside for eighteen days in 1066 while honourable terms of capitulation were discussed and obtained. Shortly after the Conqueror's occupation of the city he built a castle, which to this day

building, which is worthy of a full and careful study, the reader must be referred to the excellent guide book which is issued under the authority of the Chapter. The late Canon Freeman was certainly right in saying that "the Church of Exeter forms a class by itself." As regards details, no building of its age shows the taste of that age in greater perfection." The rare Saxon MSS. which are in the Chapter House Library are very valuable, especially the "Codex Exoniensis," a miscellaneous collection of Anglo-Saxon poetry. It was given by Leofric when he transferred the See from Crediton in 1050, and is pronounced to be the work of the ninth century.

Turning again to the city's history, it is recorded that prior to the Conqueror's reign Exeter was

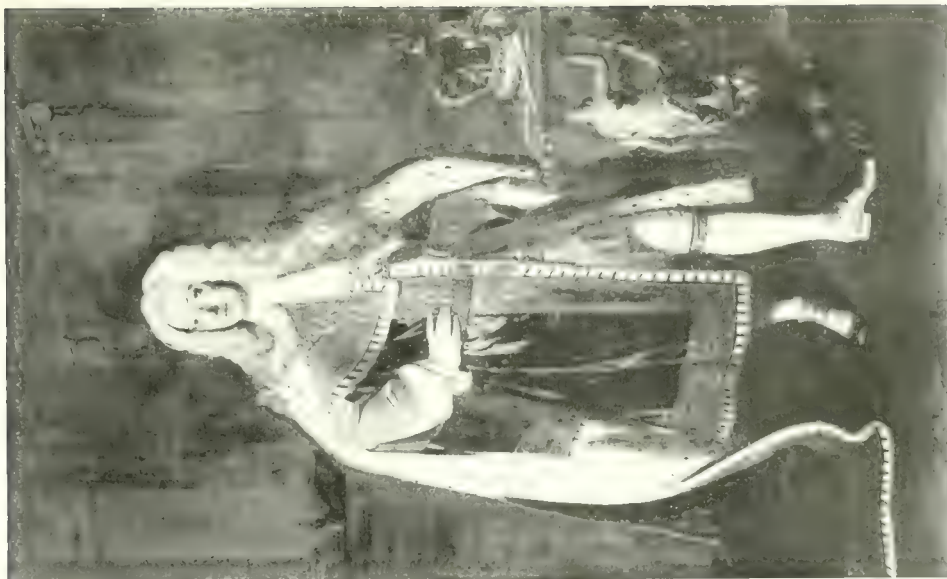
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# Supply and Demand



## CONCLUSION

STATE OF THE UNITED STATES  
ESTABLISHED 1787



Portrait of a woman, 17th century.



Portrait of a woman, 17th century.



Portrait of a woman, 17th century.



But little remains of the tower. This tower was built by the Mayor of Exeter, Ralph, appointed Mayor of the city, summoned the



CORPORATION OF EXETER

William of Orange, who, in 1688, landed at Brixham, and entered Exeter by its west gate. Coming as a deliverer, his presence in Exeter was welcomed as a Royal visit rather than a surrender of the city.

Sir Edward Courteney, Earl of Devon, however, drove him off with great slaughter, Warbeck's captured followers being eventually pardoned by Henry VII., who showed great clemency to these misguided people when they were brought before him, bareheaded and haltered, beseeching his pardon. Religious disturbances in the reign of Edward VI. were rife all over the country, owing to the Act whereby all private masses were abolished and images removed from churches. It was then the Book of Common Prayer was introduced. Thousands of Devonians and Cornish men,

was useless: but Sir John was able to march out of the city with all the honours of war.

William of Orange, forty-two years later, landed at Brixham, and entered Exeter by its west gate. Coming as a deliverer, his presence in Exeter was welcomed as a Royal visit rather than a surrender of the city. To summarise the Royal visits which have been paid to Exeter, in addition to the Conqueror's forced entry, Harold's mother, Gytha, obtained temporary refuge in the castle, and escaped by the water gate as the Conqueror entered the city. King John came here three times—in 1201, 1214, and 1217. Edward II. and Eleanor of Castile came in 1285, and held a parliament. Henry VI. made a state entry in 1452, when the Mayor and Council met him at Honiton Clist. Edward IV., whilst pursuing the Earls of Clarence and Warwick, who effected their escape by

invested the city and captured the Mayor and Council, and the city was held for the thirty-six days, until the city was taken by the Earl of Devon. In the Grand Rebellion, Exeter capitulated to the King, and the city was held for the thirty-six days, until the city was taken by the Earl of Devon.

Grand Rebellion, Exeter capitulated to the King, and the city was held for the thirty-six days, until the city was taken by the Earl of Devon.



THE MAYOR OF EXETER

a narrow bark at Dartmouth, visited Exeter in 1471, when he presented to the city his sword, the blade of which is deposited in the Museum. Richard III. visited Exeter in 1483. In Shakespeare's *Richard III.* he alludes to this visit as: "Richmond" "When last I was at Exeter the Mayor, in courtesy, showed me the city, and called me *Richmond*, at which name I started, because a bard of Ireland told us once I should not live long after I saw *Richmond*." Henry VII.



## *The City of Exeter*

visited the city in 1497, when he rewarded the mayor and citizens by presenting them with his sword and cap. Catherine of Arragon stayed at the deanery when on her way, in 1501, to Henry VII's court.

In 1644 Charles I.'s Queen arrived, having pathetically parted for the last time with her unhappy husband. She kept her court at Bedford House, and it was here that her daughter Henrietta was born and baptised in the Cathedral. She left on July 14th for Falmouth, to embark for France on her way to the court of Louis XIV. Before the end of the month, Charles, in hot pursuit of the Earl of Essex, reached Exeter, and there for the first time saw his infant daughter. Once again, on September 17th, 1645, on his return from Cornwall, he stayed at Exeter, at Bedford House. Charles II., in 1671, passed through the city, and was gracious enough to accept £500 "as a testimony of the city's loyalty and gratitude at his restoration." The last sovereign to stay at Exeter was "Farmer" George III., who remained at the deanery, and was then greatly impressed not only with the beauty of the fine old city, its gardens and buildings, but also with the intense loyalty of this ancient "city of many waters."

The records of Exeter are very voluminous from the earliest times, and have been compiled and kept in a perfect manner. The result is that there is an unbroken series of muniments extending from the reign of Edward I. The value of these from an historical point of view is great, as they show vividly the ancient history of the people, their manners, lives, actions, and even thoughts, thus casting a strong light upon the inner life of the people generally. The documents give ample evidence of the history of a State, of its kings, its rulers, its battles and great events, and also the state of the people, their everyday life existence in ages past, and the changes of civilisation from age to age. These records refer to the laws, rules and regulations of the city; the incorporations

and guilds of trades; the numerous and endless communications between the citizens and the council. The Mayor's Court Rolls contain the deeds and wills, and are to the city what the records of the various Courts of Law are to the kingdom. The Provost Court Rolls are of a similar description, while the Rolls of the Mayor's Tourn give an insight into the lives and the customs of the people. The Receivers' Accounts are very complete, and show the ancient customs of the city in all their changes. They refer, for instance, to expenditure for saffron

buns, and apples or pears, and wine on the day of the Mayor's election. They note the nature of the presents of delicacies made to great nobles by the city when they stayed there. Thus in 1403 the Duchess of Exeter was presented with three gallons of red and white wine, at 8d. a gallon; a gallon of Tyne, at 16d. a gallon, 3s. 4d.; eels, 2s.; crab paws, 10d.; and also "bantys" for the same lady, and wine and "saffron" for making the buns, 17d. Here, too, is shown the custom of the Mayor and his fellows to go yearly to the Cathedral to hear a sermon, and how they paid a man to carry a

torn for them to sit upon. Also how the city kept its minstrels, or waits; that the bell of the Guildhall (still there) was bought in 1464 for 33s. 4d. There are entries for "le bole-betyng," which cost 100 marks for 1000 salutes. The account for 1490 shows the expenses of rebuilding the Guildhall. The year 1470-1 (Edward IV.), the year of the restoration of Henry VI. by the Lancastrians, is marked by a series of entries of a legion of Malines, who fought with the Yorkists, and of a legion of Yorkists, who fought with the Lancastrians, who were the king's soldiers, and of a legion of men watching the city walls and gates, the cost of gunpowder, "gunstonys," and the expenses of buying the health of disappointed men on the fall of the city.

Then, too, there is the most complete record of



JOHN BARKER, THE LAST CITY CHAMBERLAIN, DIED 1641

There are a few points, however, which are naturally more interesting. Hooker's *Journal*, *Zoology*, and *Geology* are. As to *Zoology*, the notes are not looking to be particularly useful, and interest in the matter, amongst other things, "I have little to do with Mr. Cuvier's ideas, I draw from his personal knowledge, and not from his *Prodromus*."

Latimer," from his father, who entertained the prelate. Hoker was the First Chamberlain of Exeter, and appears to have been the first person who appreciated the value of the records of the city. The inventories of the plate and goods of the churches in the time of Edward VI. are unique, while the ancient charters of the city and the large collection of deeds are most valuable; to many are attached fine specimens of old MSS.

Mr. Stuart Moore, F.S.A., in his very interesting "Introduction" to his *Calendar of the Records and Documents of the Corporation of the City of Exeter*, relates an interesting experience in connection with his long, arduous and most successful labours in compiling the Calendar: "I had nearly, as I conceived, completed my task in the Record Room, when a remark of one of the servants at once led me to believe that other records than those I had arranged existed in the old Receiver's office at the



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top of the Guildhall. I procured the key of the room, and there I discovered an enormous bulk of records piled up in hopeless confusion, covered with filth, decaying with damp, and eaten up with vermin. On a hasty search I found that the records under the roof, which was lighted here and there by cracks and breaks in

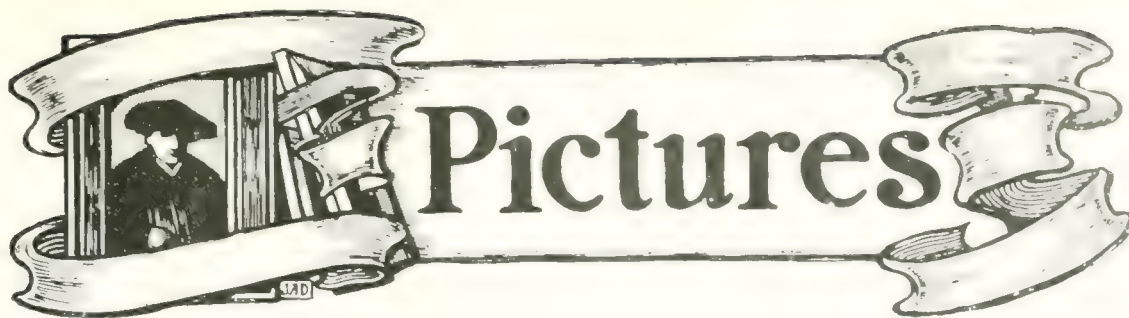
the files, was full of papers too; and reaching down two or three of these to discover their nature, I found one to be a sign-manual of King Charles I., granting a pardon to the city, and the other a sign-manual of Queen Mary !” Verily, some of our interesting forebears were sadly unmindful of the value of records, for I find similar instances in various cities and towns of the most complete indifference to what came of documents—even of the greatest value—so long as they could conveniently be put away anywhere out of sight. It is, however, a consolation to find that from time to time these long-lost-sight-of records are being brought gradually to light and restored; and now that a different spirit of respect for these invaluable documents has latterly grown, it is pleasant to know that henceforth they will be kept in security, free from decay, where they can be seen and studied by all who take an interest in the nation’s wonderful history.

*To be continued.)*

*To be continued.)*



COSTS AND EFFICIENCY OF CAP OF MAINTENANCE



The Belmont Hall Portrait of Shakespeare  
By M. H. Spielmann, F.S.A.

ON the 7th of February, 1896, Mr. W. Boister, describing himself as "Keeper for the Berlin Gallery," and writing from 6, Stafford Street, Bedminster, Bristol, to the authorities at the British Museum, informed them that he had in his keeping, for the purpose of restoration, a portrait of Shakespeare measuring 34 in. by 26 in. [the true measurement of the canvas is 20 in. by 20 in.], which was in such a deplorable condition that he had the greatest difficulty in saving it. The artist, he said, was unknown. The picture he described as representing Shakespeare at about twenty-five or thirty years of age, prematurely bald, holding in his right hand a pen in the act of writing, and in the other a sprig of mulberry in fruit. "The painting is in a frame of mulberry wood, and on the back are two much stained inscriptions, which the chief of the Bristol Public Library declares are in David Garrick's handwriting." This letter was duly handed on to the National Portrait Gallery; but no steps were taken to acquire the picture. About the ownership of the painting nothing was said, but as will presently appear, the full story of the portrait, as far as it can be known, is now being pieced together.

The slips from the notebook, as you have listed, evidently deciphered with great care (as I can myself testify), is of importance, as during the years which have elapsed the writing, which at that time was obliterated by grass, stones, dirt, and natural action, has probably actually disappeared. These slips, which are now saved by ed. to be back to the future, at a time of rest, and return to you.

Now, "Art" cannot be denied that the  
 Picture hath suffered by bad Cleaning and  
 worse Mending, but as a Remittance, more  
 is imputed to our unskilful & Ignorant  
 & Malicious Men of the Physick, than to the  
 whose Melody every Son of . . . without Rival,  
 I leave to your Hand, — a Poem from My

Witnessed & Signed at the Town of Monterey  
this 1<sup>st</sup> day of August 1841 A. S. Adams a released  
Farmer in whose Garden the following named Tree  
of Mind and Memory grew and of it I  
conferred to Mr. John I. Love of the same  
Honorable Society for a Reason in a written  
declaration of my Intent to make of the same  
a the Memory Tree planted by our Bird  
Part of which remained in the Garden adjacent  
to the House once occupied by him. This I  
was fortunate to have preserved in my possession  
for in less than a month afterwards the Tree was  
brought to the Hammer and the remaining  
Portion of the Tree sold to a Tombstone  
Toyman. I immediately put it into the hands  
of a Carver and had made for me a small  
commemorative sign which I have the pleasure  
to note what I have the pleasure to record  
may be a Jewel mentioned in the same  
Plant and directed to the Hands of the my  
nephew William S. Adams.

114

[illegible]

was, this Picture bears Evidence to the Truth  
of the Story. The Plant had been the Gift of Anne Hathaway.

1. This Mulberry with power to the  
 Center of the world, the Sun, the  
 Center and Anchor of the World  
 delicious Mulberry ah doubly dear to love . . .  
 and . . . tended by faithful love and . . .  
 to true love's Palate ever be the . . .  
 . . . twice delicious Mulberry . . . Anne's  
 doubly dear to her true love W. S. 1634

The allusion to the poetic story of Pyramus and Thisbe thus seems to make sense in the context of the poem, as a way of suggesting that the speaker is about to take upon it on the



...re him Precious Memorial ...  
...tant flame . . . of Pyramus and Th . . .  
and quite to . . . Mulberry Be newly clypt the  
... ..

I have not intended not to leave the reader

of with esteem. From my own examination of David Garrick's undoubted manuscript, I do not for a moment believe this to be from his hand—the "D. G." is not unlike, but quite apart from the fact that he did not spell Shakespeare's name, as here, with the final "e"—the style of calligraphy



DAVID GARRICK, 1734-1779

THE "D. G." MANUSCRIPT

not, and that I have the whole of this inscription in my own handwriting, both as to the exact copy and the sense of the verse, the wording, the spelling, and the more or less ingenious assumptions that characterise the literary additions to the notorious Zincke's fabrications. That this inscription was attested by so reputable a scholar as Jonathan Taylor, chief librarian at Bristol, as it apparently was, seems to me an extraordinary circumstance. Taylor had the reputation of being a learned antiquary whose opinion was respected, and who himself is still spoken

belongs to an earlier period. Garrick's was much more modern and fluent in character; while as to the "turgid style" of the text, as it has been described, there is much more affinity between it and the pseudo-Libanthan and Labecean inscriptions found on Zincke's forgeries (composed mainly, as I have before stated, by the pen of Green), and even in "Samuel Ireland's spurious papers, than with the known writings of the brilliant Garrick." "It was my intention," wrote the Rev. A. E. Isaacs (of 11, Gr. Bedford Gr., Bath), "to send the inscription to the

## *Belmont Hall Portrait of Shakespeare*

librarian of the Bodleian, and to ask him to put it into the hands of a Shakespearean scholar for elucidation: Garrick lived at Bath." Had he carried out his intention I have little doubt what the verdict would have been. I would draw attention to the fact that "honour" is spelt differently in different places, and that for a few lines the writer has forgotten to put capital letters to all the nouns. As to the Garrick ownership, it may be added that there is no mention of it by his biographer, and, furthermore, that there is no trace of the picture—which he is represented as having regarded as so peerless a treasure—in the sale catalogue of the actor's effects, which were disposed of at Christie's on Mrs. Garrick's death, June 23rd, 1823.

Boister, while he was still at Bristol, but had removed to Essex Street, Bedminster, was a photographer by profession, and did a little picture cleaning when he could get it to do. Ultimately things went ill with him; he got into financial difficulties, and retired to the workhouse, where he came to a desperately sudden end. He had no authority from the owner of the portrait to communicate with the British Museum, and my inquiries as to the picture and his connection with it were met with the most perfect reticence on the part of those of his friends and associates with whom I have sought to communicate.

The picture, which is on panel, and is poor in handling, represents an effeminate-looking man, bald as portraits of Shakespeare must necessarily be for easy acceptance, with fairly arched eyebrows, steady gazing brown eyes, and what has been described as a Grecian nose, with a moustache something like that in the Chandos portrait, a small lip-beard like that in the Droeshout print, a collar something like that in the Chandos, with cords and tassels like those in certain freely rendered engravings of the last-named portrait, and cuffs, quill, and sheet of paper like those in the Stratford monumental bust. Thus a "little of everything" is here, such as we expect and do not fail to find in several portrait-fakes of the poet; nevertheless, the picture has had great attractions for several persons, who witnessed with a bitter pang its transportation to South Africa in 1904.

The history of the picture does not go very far back—only as far as the many alleged portraits of Shakespeare which are identified with the well-known picture cleaner Edward Holder, who was at work in the first quarter of the nineteenth century, both by himself and with his occasional associate and employé, the enterprising Zincke. It seems to have come to light about the year 1824. It was for many

years in the collection of the Rev. John William Whittaker, D.D., of Belmont Hall, Outgate, near Ambleside, in Wiltshire. Dr. Whittaker was vicar of Blackburn (of which he was the historian) and Senior Wrangler, as well as sometime Domestic Chaplain to the Archbishop of Canterbury. He associated the picture with Whalley, and it was mentioned in the *Life* of Turner as having had the famous quarrel with the artist.

In the last half of the past century he was said to be a well-known patron of art, but how the picture came into his possession from so public a source as David Garrick there is no attempt to explain. It has been vaguely said to have come at one time to a Stratford family. Belmont devolved upon his eldest son, Mr. William Whittaker, who, after his marriage, went to America, and for an indefinite period let his property, which came into the occupation of an American family named Owen.\* Dr. Whittaker possessed an important library and a collection of pictures which were sold by his son about the year 1870, among them a portrait of Queen Mary Stuart, which, knocked down for £8, was afterwards recognised as a work of some value and possible authenticity. The Shakespeare did not sell. In the nineties the picture was taken to Bath, and placed in the care of the Rev. Edmund J. Wemyss Whittaker, of 14, Widcombe Crescent, Bath; it remained in his hands until 1902, when it was returned to Belmont. It was at the time it was in his keeping that Mr. Whittaker entrusted the picture to Boister to be cleaned and repaired, but he was in ignorance of Boister's overtures to the British Museum. In 1904 the picture was presented to Mr. Whittaker's niece, Mrs. Muirhead, wife of Mr. J. M. P. Muirhead, accountant, of Cape Town, who exhibited it publicly there, and who is said to estimate its value at a considerable sum. Miss Owen, of Belmont, desired to purchase it for presentation to the Shakespeare Memorial; but not unnaturally the new owner preferred to retain possession of it.

An artist who examined the picture in South Africa—Mr. A. J. Warne Browne—informs me that in his opinion the portrait has the appearance of ante-dating Garrick's possession by a half century, but at the time he examined it he was not on his guard against Zincke's accomplishments, which

\* The Rev. John William Whittaker, D.D., was born at Ambleside, in Wiltshire, on the 29th of May, 1792. He was educated at the University of Cambridge, and was elected Senior Wrangler in 1814. He was Domestic Chaplain to the Archbishop of Canterbury from 1824 to 1834. He was vicar of Blackburn from 1814 to 1834. He died on the 14th of November, 1861.

one picture could be transformed into another without losing its antique character, and a new one could be turned into an antique in the course of a few hours. Moreover, in my opinion, the inscription betrays itself. The mulberry sprig is the true characteristic Zinckian touch, and the happy discovery, as alleged, of Shakespeare's hitherto unknown love verses to Anne Hathaway, miraculously confirmatory of the picture as it is, is Zinke's very own inspiration. This fabricator was always disposed to be very liberal in his manner of compilation, and when on doubtful evidence he presented with the pictures which he sold to unscrupulous dealers and others for small sums, such as £4 or £5, never hesitating when he thought it desirable to enrich them with verses usually attributed to Ben Jonson, and when need be to clinch the matter, as he thought, with some sort of documentary text. In this case he gives us

slips of what seem to be some sorry verses artfully blotted and faded "to taste"—verses which it has been suggested once appeared on the sheet of paper in the picture under Shakespeare's hand, but of which no vestige remains, or for that matter, so far as the photograph betrays or recollection can recall, seems ever to have existed there. On the contrary, "D. G." specifically declares that they were painted on the wall, and even in the photograph we can detect what appears to have been letters in the upper right hand corner of the picture, just where we may expect to find them in Zinke's productions. Another suspicious element lies in the statement in the inscription relative to the picture having remained "laine out of mind" in a farmer's garret. The number of Shakespeare portraits which are claimed

to have been recovered from old farmhouses and old inns in which they had been lying *perishes*, generally in garrets, is considerable; and as these in almost every case are now accepted as deliberate fakes, or, being fairly honest in themselves, provided with a conveniently specious history, the writer of the inscription has done his cause little good by introducing the too familiar touch.

Furthermore, we may recognise in the two slips of paper a device of Zinke's used more than once, as in the Thane portrait and in Zinke's masterpiece—the portrait signed "Paynted by me R. Byrbage, accompanied by small illustrations, elaborate verse, and Greek quotation all complete.

There appears, therefore, to be no option but to relate this elaborate production to the category of Shakespeare fabrications.

\* Since the foregoing was written I have received a very obliging letter from Mr. Muirhead, giving me all the information within his knowledge, and expressing his consent to my making the facts known and to expressing my opinion on his picture. It distresses me not a little that I am forced to take the view I have here set forth of the interesting problem, and of seeming to offer such a poor return for his charming courtesy. But these enquiries into the genuineness and intrinsic value of the portraits of Shakespeare I have been dealing with admit of no compounding with what I take to be the facts, and I have every hope that Mr. Muirhead, who has written in so amiable and kindly a spirit, will not take in ill part my final judgment, based as it is on all the facts of the case.

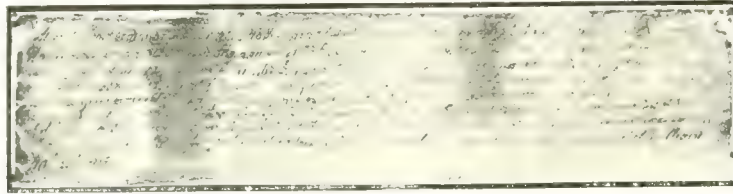


FIG. 1.—THE DOCUMENTARY SLIP IN SHAKESPEARE'S PORTRAIT.



FIG. 2.—PART OF A DOCUMENTARY SLIP IN SHAKESPEARE'S PORTRAIT.







## The Years of Walnut

## Part III.

By Haldane Macfall

ORANGE SQUARE WALNUT CHAIR, 1677-80.

WILLIAM THE THIRD and MARY, second queen of the English throne, kept the handsome surroundings of the Stuart Court—the taste for elaborate decorations (materials, embroideries, lacquers, and the like) making up for the sedateness of the new drift in the actual forms of the Orange-Stuart furniture towards greater simplicity and purity of design. Hampton Court Palace and Kensington Palace hold ghostly memories of William and Mary's days.

Yet, with the coming of Dutch William to rule over us, a marked change came over English furniture. Strange to say, that change was largely due to Spanish influence—strange, that is to say, considering that a Dutchman had come to the crown, unless we recall the fact, difficult to realise and liable to be forgotten, of the close Dutch relation to Spain at this time. For, we must remember that Spain was not as now confined to the land south of the Pyrenees; but she held a large slice of country between Holland and France; and this Flanders or Spanish Low Countries was the cockpit wherein with varying tides of victory and defeat and conquest and loss and re-takings, the Grand Monarque of France and the Dutch and the Spanish fought for supremacy. The influence of Spain upon Holland was prodigious; the Dutch took more than a little from the Flemish arts and crafts and, with all their wonted

artistry and cunning of brain and skill of hand, they took that Spanish design into their own art, brought it out of that art, and out of the complex thing created a work of craftsmanship in their national achievement.

Now, the Flemish scrolled leg of the Orange-Stuart chair we have seen is a direct result of these curves; and its foot, known as the "Flemish foot," was but a logical proceeding from the curve of the leg, depending in a coil. On the other hand, the Spanish and Portuguese chairs, though in some ways akin to

the Flemish, were of a markedly different type. The back was not arched, stretched right across the uprights to which it was fastened by large brass-headed nails. The legs ended in a hook-like foot which is unmistakable once it is pointed out. The front stretcher of the Spanish chair was a simple upward curve, coming in a little away from the front legs. The front stretcher and upper parts of the legs in the Portuguese chair were smooth and bulbous—a bulbousness that at times developed into a "cupped turning" and a "spinning top turning," both of which were to be very effective in the leg of the chair in the Orange-Stuart years. It is clear and so that in the same time that the Dutch Court was under the dominant influence through-out of the great Italian and French schools, the English was reflecting Italian designs under the impression that, in the doing, it was catching the spirit of imperial Rome. There



ORANGE SQUARE WALNUT CHAIR, 1677-80.





FIG. 1. The "Spanish foot." FIG. 2. The "Portuguese bulbous leg and stretcher." FIG. 3. The "Spanish back." FIG. 4. The "Spanish stretcher." FIG. 5. The "Italian smooth serpentine stretcher." FIG. 6. The "cabriole leg." FIG. 7. The "recessed stretcher." FIG. 8. The "hoop-back cresting" and "splat."

ORANGE SQUARE CHAIRS. (BY KIND PERMISSION OF HORATIO LENNIE, ESQ.)

was, by consequence, in upholstered furniture, a strong Dutch inclination towards the use of the Italian legs and serpentine stretchers, as being "in the fashion."

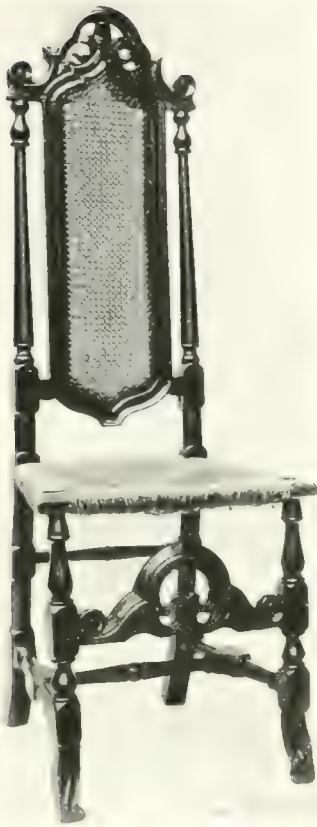
These three styles, then, the Dutch took and wove into their design, grafting the Spanish and Italian upon their own. And it was just exactly at the moment when the Dutch craftsmen were engaged on the combination of their old Flemish with the new Spanish (through Flanders) and of the Italian (through France), that Dutch William came to rule over us. Upon his coming, he naturally brought his Dutch fashion with him. And the English craftsmen as naturally turned themselves to adapting the new style to the English home. For this reason the late Stuart style of James the Second at once took on the new additions; and everywhere the newer Dutch styles made themselves felt in a manner that was almost revolutionary, but is really easily accounted for.

With the coming of Dutch William to us, then, we

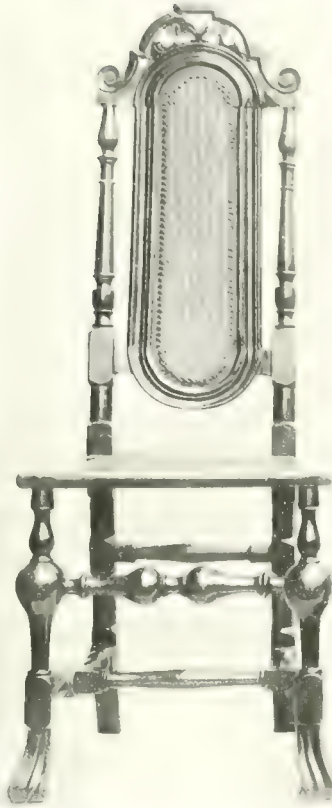
get these combined Dutch and Spanish styles, with some Italian, bringing to the English chair certain new forms:

- (1) The "Spanish foot."
- (2) The "Portuguese bulbous leg and stretcher"—this leg leading to the cupped turning and "spinning top turning," the leg tapering downwards to the foot.
- (3) The "Spanish back."
- (4) The "Spanish stretcher."
- (5) The "Italian smooth serpentine stretcher."
- (6) The "cabriole leg."
- (7) The "recessed stretcher."
- (8) The "hoop-back cresting" and "splat."

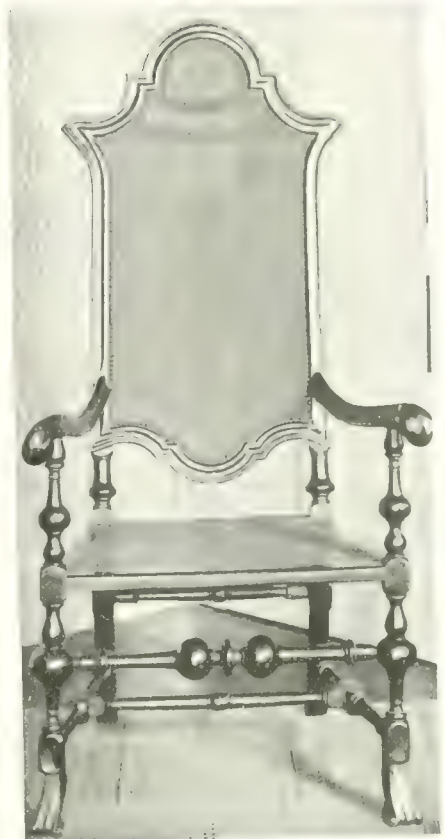
First, the "Spanish foot." This remarkable foot came in at once with William and Mary in 1688. As the Dutch adapted it, it soon became influenced by them, and somewhat changed as to certain details by being scrolled in the Flemish manner; but, even so, it is very marked in its characteristics. In the



III. A chair of the early years, showing the Flemish back under Spanish influence, with the Spanish foot.



III. A chair of the early years, showing the Flemish back under Spanish influence, with the Spanish foot.



III. A chair of the early years, showing the Flemish back under Spanish influence, with the Spanish foot.

typical Spanish chair, where the leg is squared, more or less, to take the ends of the stretcher, we find a foot which suggests a rude hoof or paw. This hoof, even when transmuted by the Dutch into a gracefully curved scroll, is of a character quite apart from the Flemish scrolled leg with which we are familiar in the Stuart chair. If the Orange-Stuart chairs be carefully examined, the "Spanish foot" will easily be recognised.

Secondly, the "bulbous Portuguese stretcher and legs." These rapidly became greatly in fashion in the Orange-Stuart years. I have given several chairs that show this smooth Orange-Stuart bulbinous; it was to have a most remarkable development in smoothening the legs and stretchers of the smooth-surfaced walnut furniture of Queen Anne's years that followed. And it soon created in the Orange-Stuart years themselves the legs with the well-known "spinning-top" turning and the "cupped" turning these legs tapering towards the feet.

Thirdly, the "Spanish back." The Spanish or Portuguese back makes a curious difference in the whole appearance of the caned chair from about the

year 1660, which is not seen in chairs of the years before William and Mary. It will be noticed in the Spanish or Portuguese chairs that the back, instead of being a framed space held between the two outer uprights, is a leather stretching right across the uprights. We find the Dutch chair of William and Mary's day showing this tendency, its caning being right across from upright to upright, as may be seen in the remarkably fine example belonging to Mr. Horatio Fenner, where we also see the Spanish foot and the bulbous Portuguese legs and stretchers.

Fourthly, the "Spanish front-stretcher." This will be noticed to have a simple upward curve, with curls at the ends where they meet the legs. This Spanish stretcher had made its appearance towards the end of James the Second's short reign, unless we come to the conclusion that such so-called James the Second chair as have it belong to the early years of William and Mary, which I strongly suspect, though it is difficult to prove.

Fifthly, the "smooth serpentine stretcher," or, as it is often called, the William and Mary stretcher. The tall-backed "French dining-room chair" that we have

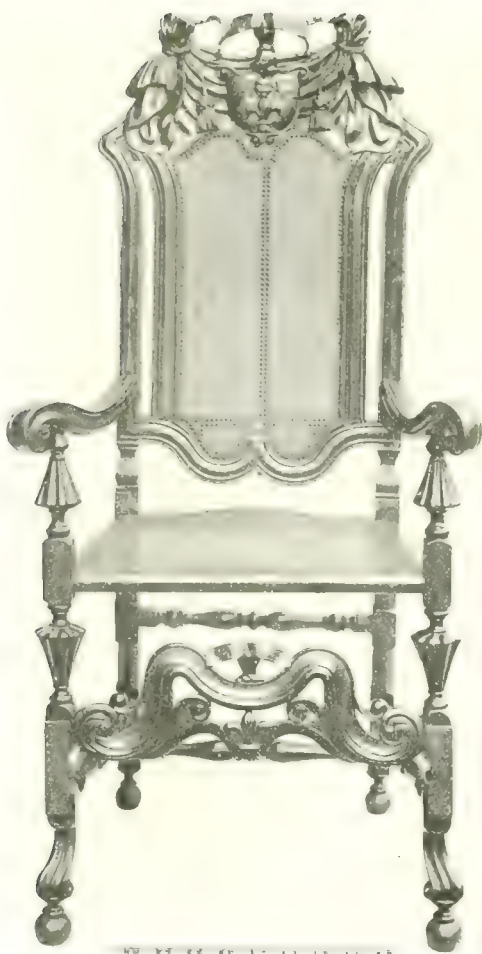


FIG. 1. A. Cabriole chair, 1690. (From the collection of the Earl of Arundel.)

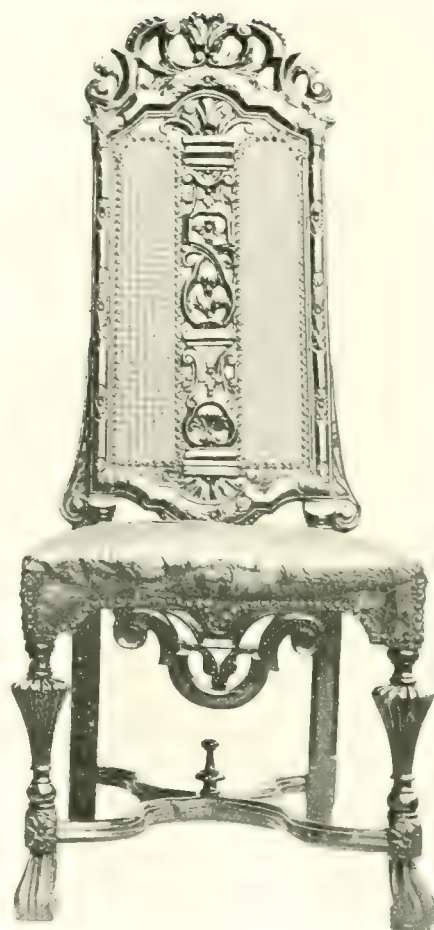


FIG. 2. B. Cabriole chair, 1690. (From the collection of the Earl of Arundel.)

seen to be in the vogue in the houses of the rich in James the Second's days, continued into William and Mary's days, but with a very marked difference as to its legs and stretchers. It will be noticed that the legs are more Italian in form, ending in bun feet, which support the "smooth serpentine Italian stretcher of 1690." The central point at which this graceful OO-shaped stretcher meets is generally shown by a little upright "finial." This smooth serpentine stretcher is very characteristic of the Orange-Stuart years, and came in about 1690.

Sixthly, "the cabriole leg." The new Orange-Stuart fashion of 1690 that was to have the most far-reaching developments in the years of the seventeen-hundreds to come, and which was to make itself a dominant feature of the great mahogany age, was the "cabriole leg." This cabriole leg was supposed to have been developed from the goat's leg of Pan, which found favour in the art of the Renaissance. As a matter of fact, we in England have come to associate

it more with the horse's leg, since it is in that form that it chiefly comes down to us. The French call it the *pied-de-biche* or deer's foot.

The best-known examples, at Hampton Court Palace, are of about the first years of William and Mary's reign, or say 1690. They have a distinct horse's leg, ending in a hoof: and they are particularly interesting as being upholstered as to their seats with the original needlework wrought by Queen Mary and her ladies-in-waiting, and in being decorated with their original fringes. The stretchers should be well noted, since, though Stuart in design, they are "recessed." But I am coming to that.

Seventhly, the "recessed stretcher." It will be seen that the front-stretcher to these Orange-Stuart cabriole-legged chairs, though still retaining in the earlier pieces a marked Stuart-like character as to its form and carving and its upright position, is, however, set back from between the two front legs, or "recessed," as it is called—springing instead from





between the curving side stretchers. This brought a greatly added degree of comfort to the heels of the person seated upon the chair. As the Orange-Stuart years advanced (shortly after Queen Mary's death, say about 1695) this upright recessed stretcher gave place to a smooth, horizontal, gracefully curved, but simple, "recessed" stretcher. Indeed, the recessing of the stretcher is very typical of William and Mary's reign.

Eighthly, the "hoop-back cresting" and "splat." It will be seen that the back of the chair with cabriole legs developed in a marked fashion. The uprights of the back of the chair became curved to suit the curving of the cabriole legs. The high back of James the Second's days gave place to a shorter back—"hooped," as it is called, at the top, instead of being rectangular in its general appearance. And the centre upright of the back became a "splat," heavily carved still, but less heavily, and pierced—though suggestive of the "fiddle-shaped Dutch splat" of the next reign. The tall narrow-backed cane chairs, with of course certain Orange Stuart additions and developments, continued alongside of this cabriole-legged, hoop-backed chair for a considerable while, but the latter, for convenience and comfort of the cabriole-legged chair, especially at table, surely if slowly ousted the other, pushing it into country places, and becoming the forerunner of the typical walnut chair of Queen Anne.

and of the Chapin house in 1700, was a  
seventeen-hundreds that followed Queen Anne.

The earliest foot to this cabriole leg was one ending in a kind of hoof-like scroll, but this was soon replaced by a hoof or webbed foot of some kind. We see this hoof in Queen Anne's and George the First's years develop into the well-known club-foot, just as the cabriole leg itself becomes smoother and more ornamented with carvings; and the carved foot becomes smooth in tune with the general simplicity of the style.

Another very marked feature of a very early Old English Stuart cabriole leg is that the corners of the seat and the knee are joined to the knee (or to the knee cap) by what is called a "capping," and not directly as it seems was to be the case in the later days of the Stuart chair seat, instead of being straight across, drops in graceful flat curves, as may be seen in the up to the chair with the upholstered seat.

It will be noticed that in all cases the chair has its back legs somewhat apart in a long square base.

As Dutch William, the Englishman, sat on the back of the cabriolet-legged chair before the entrance to the study, the open door would throw a gleam of light on his face, and he would lean upwards sharply about a third of the way to the wall, then he would bow his head forward. The corner of the seat was worn so that the chair on the

knee (or top) of the cabriole, the inner curve of the knee being carved with small cove.

Shortly after the reign of William and Mary—say about 1705—the cabriole leg was superseded by the upright curved front-stretcher, a more direct and simple in form, though still curved and re-

It is well to point out here that these cabriole-legged Orange-Stuart chairs, with their hooped back and elaborately carved splats, are exceedingly rare. They were most costly pieces of furniture, though made in sets, and were essentially princely pieces and only within reach of the very rich. And by the time they had set the wider fashion, that fashion had come

into the better-to-do English homes in a much simpler use, and the vogue for the more elaborately carved cabriole-legged chair was wholly passed away.

The cabriole leg was not confined, even in early Orange-Stuart years, to the splat-backed chair, but is also to be found upon the cane-backed kind, though the cane, often gilt, occupies the whole space between the outer framework of the back, which is generally very elaborately carved and heavily crested. This cane-backed cabriole chair was also very expensive, and is rare enough. In this type of Orange-Stuart cane-chair with the cabriole leg, the same law of development holds as in the case of the splat back, the very early scrolled foot rapidly giving way to the straight framework of the curved back becoming less curved and simpler and straighter as to its middle, and simpler as to its top (or cresting), and as to its recessed front stretcher between the

legs. A fashion that had considerable vogue was the



A typical William and Mary chair, with the cabriole leg and the high, carved back.

painting of walnut furniture in black and gold to be in keeping with the large amount of lacquered furniture that was in such wide favour in Dutch William's years.

But we must not get away from the fact that, though in James the Second's short reign the chair had come into use at table in the more important families, nevertheless the stool remained throughout James the Second's years and late into William the Third's reign the ordinary seat at meals. We have seen in Charles the Second's late years the handsomely upholstered stool used in the sitting room, it having taken the place of the chests and coffer

used as seats along the ante-rooms and passages of the great houses of previous days. These stools were made in sets, and were decorated in the design of the chair of the particular fashion.

So, too, in William and Mary's years, the stool and the "long stool" (or "seats" as they are also called) followed the design of the chair at the moment in vogue, developing their forms, as to legs and stretchers and seats, side by side with the chairs that they were made to match.

The well-known "long-stool" at Hampton Court Palace, with its eight turned legs of peg-top tendencies, ending in "Spanish feet," and its serpentine stretchers, is a typical William and Mary piece of about 1690, though later re-covered with velvet of the same design as that used for Queen Anne's bed, of which it is part of the suite—or, rather, *they* are, for there are several. The which, by the way, is a reminder that even in the houses of the greatest in the land the bedroom was a handsome place much used as a sitting room. This long stool, or



VIII. A day-bed, or settee, from the collection of the Duke of Devonshire, 17th century.

VII. A day-bed, or settee, from the collection of the Duke of Devonshire, 17th century.

seat, instead of the gimp trimming of Queen Anne's day which it still bears, was originally decorated with a tasselled fringe.

The walnut stool from Hardwick Hall (1690) is a fine example of the increasing beauty of design due to greater simplicity, when beauty of form had to be chiefly relied upon for decorative values. It should be noted that the square tops to the legs are carved with the "nulling" so widely used in Orange-Stuart silver plate. The "smooth serpentine stretcher of 1690" is there also.

The "settee," or long seat with a back to it, is rarely to be found in Stuart days, and has the appearance, when found, and that only in great houses, of being a "double-chair" (or "love-seat" as it is sometimes called). It was, as we have seen, of a form corresponding to the handsome single upholstered chair of its day, with its high upholstered back and scrolled legs and stretchers.

In 1690, with the coming of Dutch William, these high-backed upholstered settees (or "double-seats" or "love-seats") showed new characters—the upholstered "wings" to the top of the back, and the upholstered arms, which were made to curl outward in a curved fashion. These settees had a squab, often in two parts, as though to accentuate the idea of their being two chairs curled into one. And as a rule they carried two side-cushions. It was an age of handsome cushions. The legs and stretchers carried out the

Orange-Stuart designs seen in contemporary chairs. The front of the seat now takes on the shaped lower part sometimes called "William and Mary shaping" and when the whole front of the seat is upholstered, whether in chair or stool or settee, it is often trimmed most decoratively with a broad braid or "galon" that sweeps in large graceful circles and lines along the edge.

The settee, lengthened into a couch on which to lie down, soon ousted the day-bed from fashion.

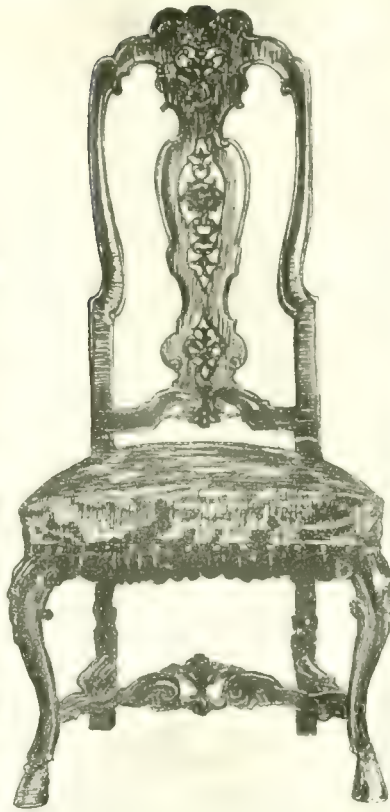
In the richly furnished bedrooms and the drawing-rooms (withdrawing rooms) of the wealthy and the great, the upholstered chair of Stuart days came into wider fashion in William and Mary's England — soon to lead to the use of the "grandfather" chair even in less important homes. These, with their rich figured velvets, now, however, lost their heavy fringes, and were fastened down and decorated with flat "galon" or braid.

This picturesque and very comfortable upholstered easy chair, with its scrolled, upholstered arms, which began to enter the homes of the ordinarily well-to-do about 1700, was rare in the Orange-Stuart years, and more rare still in the Stuart years that went before. But it early took a simpler form in the houses of the better-to-do than about 1700, at the same time it had its vogue in the great houses of the country from Dutch William's coming to rule over us. It is in what rare samples that have come down

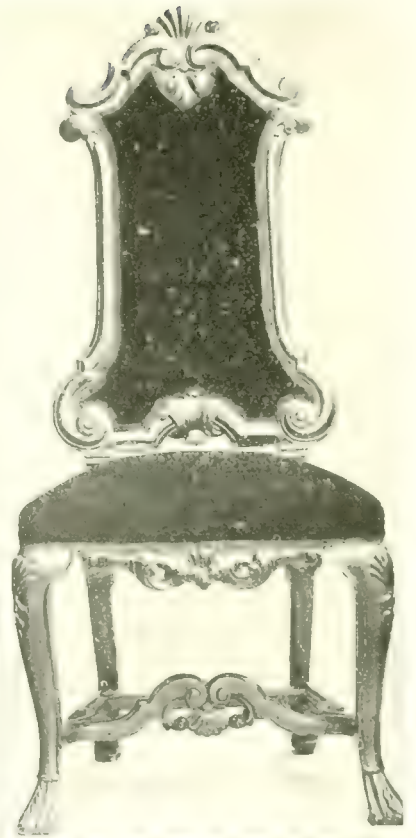




VIII



VIII



VIII

to us show the cupped or peg-top turning as to the legs, and the smooth serpentine stretcher of the seat. It will be found that these somewhat rare

"grandfather" Orange-Stuart chairs were generally covered with "coarse needlework"—that is to say, with needlework having a coarse stitch.















## Old American Silver Plate

By E. Alfred Jones

THE exhibition of old American silver plate in the Museum of Fine Arts at Boston in 1890 was a revelation to the collector and the connoisseur. The writer of this article was privileged on that occasion to personally examine this remarkable display. To lovers of old English plate the chief interest in the collection lies in the fact that in almost every instance the ecclesiastical vessels and domestic utensils

teenth and eighteenth centuries, as has much of the admirable Colonial furniture of America. In only one or two pieces, indeed, does the influence of the Dutch in this influence was probably derived from plate metal in England from Dutch sources.

The earliest plate was wrought at Boston, then the most important center for the American jewelry industry.



N. J. HARRIS DAVID P. J. ANDERSON, A READER FROM THE MA. MM. 1876-1890  
DAVID L. J. AND A. C. S. 1891-1892, A READER FROM THE MA. MM. 1893-1894  
HARRIS DAVID P. J. BY JOHN BOWEN, A READER FROM THE MA. MM. 1895-1896

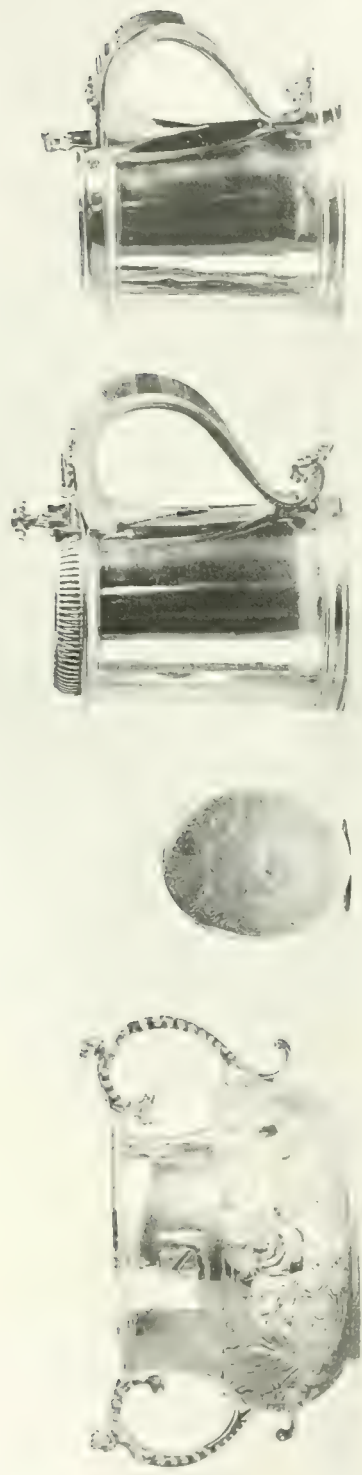




NO. II — STAFF PORCELAIN BY ROBERT SANDERSON OF BOSTON. C. 1745



NO. III — CUP AND COVER BY JOHN CONY, OF BOSTON. C. 1780. GIVEN BY GOVERNOR WILLIAM LOVELL TO THE UNIVERSITY OF HARVARD



NAVY OFFICE, LONDON. SILVER TANKARDS, ONE AND TWO TANKARDS, GIVEN TO THE ROYAL NAVY.



NAVY OFFICE, LONDON. SILVER TANKARDS, GIVEN TO THE ROYAL NAVY.

[illegible][illegible]

When in 1862, the English painter, Robert Sanderson, returned to his native country, the latter executed after the death of his father the charming little porringer (N<sup>o</sup> 100), enlaid with flowers in compartments, the shape being copied from these English drinking vessels which are rare in this country. It is from the two last objects we reveal the fact that Sanderson had probably seen them in the collection of English porringers, where the thumb-pieces on the handles were decorated with heads, and that so many of these heads had degenerated into knobs.

These silversmiths were followed by Jeremiah Dummer, 1693-1750, and Benjamin Franklin, 1713-1791. John Hull for eight years from 1659. He, like his predecessors, became a highly prosperous silversmith at Boston. Not less than twelve examples of his work were on view, including a tall communion cup on a fluted stem, with the base of the bowl and



the edge of the foot vertically fluted, which was given to the First Church at Boston by James Everill in 1705. Three other cups, one having a plain foot, were presented to the same church in 1708 by Elder Joseph Bridgham, and all are illustrated here (No. i.). An earlier cup of the same type, but with spiral fluting, made by Dummer, was given in 1701 by Governor William Stoughton to the First Church in Dorchester. But the finest and most interesting

New England one with William (son of William) George II. and George III. presented to the First Church as a communion plate. Cony was not only a silversmith, but also a designer, for it was he who designed the plates for the first paper money issued in America. The most remarkable example of work attributed to him is a silver cup and saucer, repoussé with the coat of arms of the British Empire, which was presented to the First Church in 1763 by Governor William



NO. VII.—SILVER PLATE. CANDLESTICKS, COFFIN, BY KNIGHT, 1777. ALL OTHERS, 1780-1785. BY EDGAR, WINSLOW, AND OTHERS. AND CUP, BY OTHER MAKERS.

specimen of this American silversmith's work was the pair of tall candlesticks with stems of clustered pillars on large square bases, 10 $\frac{3}{4}$  in. high (No. i.). These have undoubtedly been inspired by the English candlesticks of this shape, first noticed in the early years of the Restoration, of which a conspicuous example, dated 1669-70, is in the possession of Sir Charles Welby.

John Cony, who lived from 1655 to 1722, was the fourth of these early American silversmiths, and acquired his knowledge of the craft from his brother-in-law, the above-mentioned Jeremiah Dummer. He was one of the original subscribers to the First Church at Boston—the first episcopal church in

the colony. The silver plate of the First Church at Dorchester—to the University of Harvard (No. iii.). Here the handles, with the female head thumb-piece, are the influence of those on the Charles II. porringer: but the fluting, which resembles that on the tall cups by Jeremiah Dummer previously mentioned, was adopted by William III. The first cup was made by him, and the first silver plate of the colony.

The first silver plate of the First Church at Dorchester are also illustrated here (No. iv.). The first is a porringer belonging to Harvard University of the early Charles II. form, repoussé with flowers, and the body of an antique porringer from a house with a

was made about 1700. The two handles have exactly the same decorative features as those on the "Stoughton" cup just described. It is engraved with the Cotton arms—a subsequent addition. The one made by John Cony is the plain oval snuff-box with rope-twist borders, dated 1701, and engraved with the contemporary arms of Jeffries. The other two specimens are large plain tankards, one having a fluted border on the flat-topped cover. On the sides of the handles are cupids' heads in relief, an embellishment which is common on old German tankards, but not seen on English tankards of this date.

John Dixwell (1680-1735), the son of the English regicide, Colonel John Dixwell, who took refuge in America in 1664 or 1665, produced some important plate, including the large baptismal basin, given in 1722 by David Farnum to the New North Church at Boston (illustrated in the middle of No. i.), and the essentially English type of tankard with flat-topped cover which is seen to the left of the basin.

Another prosperous silversmith was John Edwards, the son of an English settler from Middlesex, who reached Boston about 1685. The flourishing state of his business may be gathered from the valuation of his stock-in-trade—the tools being worth £336, the goods in his shop £1,042, and the silver and gold £2,305, which would represent very considerable sums in the money of the present day. One of his pieces exhibited was a tall plain silver flagon with a cylindrical body—corresponding to many in use in the Church of England—which is inscribed, "Given by Honble. William Dummer to the First Church in Boston." The donor, the lieutenant-governor of the colony, it is interesting to recall, was the son of Jeremiah Dummer, the silversmith, already mentioned.

With the death of these and other pioneers of the silversmiths' craft in Boston, the whole of the trade became confined to three prominent families—the Burts, Hurds, and Reveres.

John Burt (1691-1745) wrought the large plain cup and cover with two handles, belonging to Harvard University, which appears on the left side of the second tier below the candlestick (No. i.). He was succeeded by two of his sons, Samuel and Benjamin.

The other prominent family—the Hurds—consisted of the father, Jacob (1702-58), and his son, Nathaniel (1726-77). Jacob produced many excellent specimens of plate, comprising among other things a charming little globular teapot, delicately engraved near the mouth with foliated scrolls, masks, etc., which closely resembles in form the teapots made in London from about 1710 to 1740. The two cups kept in the collection of Mr. Leopold

of Rothschild and the Earl of Rosbery are of this same shape, though the spouts are straight. These were "Kings' plate" at Lichfield in 1736 and 1737, and were made in that city by James Ker.

Nathaniel Hurd, though he continued his father's business, would seem to have been best known as an engraver of copper plates. One of his engravings was described in his own advertisement in 1762 as "Engraved and sold by Nath. Hurd a striking likeness of his Majesty King George the Third, Mr. Pitt, and General Wolfe."

In or about 1773 a large quantity of silver plate was imported to Boston from England, which aroused as much jealousy and opposition among the silver-smiths there as did the prosperity of the French refugee craftsmen in London early in the eighteenth century among the goldsmiths of the English capital. One Boston silversmith, Daniel Henchman (1732-75), deemed it prudent to issue a notice to the effect that his silver plate was made with his own hands in the "genteel taste and newest fashion," and that he was convinced that all good judges would give his work the preference over the English plate imported "to the great hurt and prejudice of the townsmen who have been bred in the business." The only example of Henchman's plate in this exhibition was a tall plain communion cup sent by the First Church at Boston.

Limitations of space forbid more than one more reference in the present article to an American silversmith, the celebrated Paul Revere, immortalised by Longfellow in *Paul Revere's Ride*. Though more than fifty pieces of Revere plate were on view (some of which was wrought by his father, Apollos Rivoire, an apprentice of John Cony), we will only refer to one example here (No. vi.), the historical silver punch bowl wrought by Paul Revere in 1768 to the order of the fifteen "Sons of Liberty," whose names appear thereon, together with the following vigorously worded inscription:—"To the memory of the *SIGNERS* NINETY-TWO members of the *House of Representatives of the Massachusetts Bay, who, undaunted by the insolent menaces of villains in power, from a strict and consistent adherence to the LIBERTIES of their constituents, on the 20th of June, 1768, VOTED NOT TO RESCIND.*" The names are as follows: *John Marston, Ichabod Jones, John Hancock, Walter Bowers, Peter Bane, John Coker, Christopher Henshaw, Nathaniel Bane, John Wadsworth, Matthew Parker, William Brewster, John Wadsworth, Peter Wadsworth, Daniel Parker.*

This historical relic commemorates the determined opposition to the attempt of the English Ministry to repress measures of self-government in the Colonies.

## Old American Silver Plate

The bowl is engraved with symbolical designs—a cap of liberty, and *W. 28. Wilkes & F. Z.* The latter refers to the English politician, John Wilkes, whose paper, the *North Briton*, No. 45 (23rd April, 1763), contained a violent attack on the English policy, for which he was committed to the Tower. This symbol was afterwards adopted by his supporters at Boston. The bowl was the centre of attraction at many a political and convivial

affair, and the name of John Wilkes was always known as the *W. 28. Wilkes & F. Z.* It was always kept in the possession of the American-born Mr. 28, who, being a member of the Boston Tea Party, was

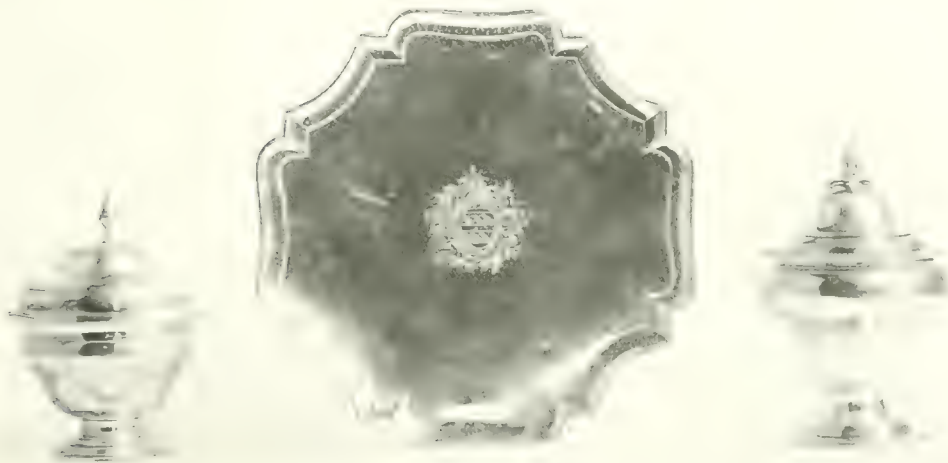
An account of the other plate of the

My warmest thanks for many kindnesses to Mr. F. H. Bigelow, who originally suggested this exhibition; to Mr. R. T. H. Halsey, of New York, who had done so much for the early American silversmiths, and who was mainly responsible for the preparation of the admirable and valuable catalogue; to Mr. J. H. Buck, of the Metropolitan Museum at New York, a pioneer in the investigation of marks on American plate, and the author of a valuable book on the subject; and lastly, to Mr. Coolidge, the temporary director of the Museum at Boston.

\* John Wilkes's gold medal, the reverse of the obverse, is in the British Museum.

A silver plate presented to the City of London by Wilkes was exhibited at London in 1776, was exhibited in London in 1801.

\* Among the articles saved from the wreck of the ship which was wrecked at Covent Garden Theatre, not the least remarkable is the City of London, which was to be suspended over the head of the entrance of the Theatre. The silver plate, which was presented to the City by the celebrated John Wilkes, was exhibited at the Theatre, with out having been exhibited at the Theatre, in 1801.



No. VIII. SUGAR BOWL, circa 1770. (See page 111.)

No. IX. SUGAR BOWL, circa 1770. (See page 111.)

No. X. SUGAR BOWL, circa 1770. (See page 111.)



# Pottery and Porcelain

## Madeley Porcelain

## Part II.

By W. Turner

As bearing upon the Madeley question it is worth while making a short quotation or two from *Memoirs of the Manufacture of Pottery*, 1845. After relating how the Kaolin was found in France in 1768, and the manufacture of porcelain in 1770, it says, "The process was as follows."

"Before this the porcelain was remarkable for its fine and pearly softness of colour, the beauty of its painting, and its depth of glaze. But upon the introduction of paste the artists could not manage the colours to get in the same clear tints, the new composition was an inferior material, and very indifferent specimens were produced." Further on he says the two kinds of porcelain hard and soft continued to be made until 1804. Again, that up to the discovery of Kaolin, the Sèvres factory had not produced any other porcelain except the *paste tendre*, the composition of which was complicated as well as expensive from the frequent accidents arising from the liability of the soft paste falling [?] fusing] in the process of firing."

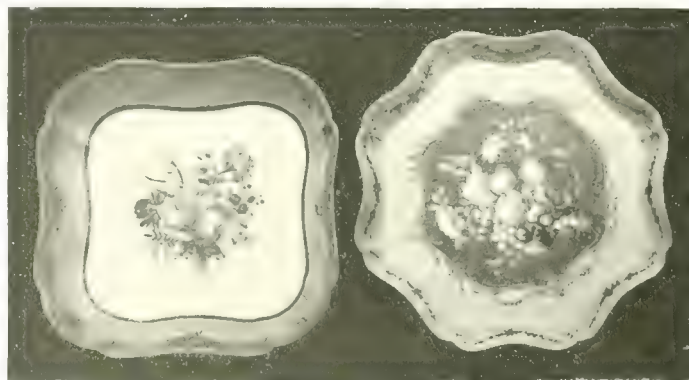
The porcelain for common use, he says, had a plain ground and was painted with flowers. But the *paste tendre* had been of various colours, such as bleu de roi, bleu turquoise, rose du Barry, and rose du Barry. Skilful artists, such as Bonnet, and others, painted upon the *paste tendre* and they produced very fine specimens."

Another fact was prohibited

from using gold for decoration, which excited more jealousy amongst them. He goes on to say that "the collection of the best ware from 1770 were put up to auction and bought by Mr. [?], who also collected all the soft ware they could find in the possession of other persons. The object of this proceeding for a long time remained a mystery, but at length the secret transpired that the parties had found a process, which consisted in rubbing off the original pattern and glaze, and then colouring the ground with turquoise or any other colour, and adding painting or medallions, in imitation of the style of the old *paste tendre*, thus enhancing the value of the pieces. With any other description of porcelain the adoption of this process would have been impracticable without discovery: but the soft paste was found to have absorbed in the first baking such an excess of glaze that the second application of heat had the effect of bringing out a fresh portion sufficient to cover the surface, where the original glaze had been rubbed away, and thus giving the appearance of the original process. The turquoise was found to succeed the best, and therefore there exist more

revivals of this colour than of any other. A china dealer, lately dead, obtained the same success by the same process which he left by this artful process."

"It is said that it was difficult to detect the fraud, but few men of vividness in the colour and of evenness of the surface of the glaze will sometimes afford an indication." Mr. Marryat



## *Madeley Porcelain*

adds, in a footnote, that "the white Derby soft paste is now (1850) said to be used for the purpose, the supply of Sèvres being exhausted."

Yes, there were other factories imitating the French porcelain, and some of them put on the marks as well. But none of them could produce the close imitation of ground colours (especially *verdun*) produced by Randall. When Marryat was writing he was busy at Shelton making this colour, and he (Marryat) did not know of it, and probably mixed up Derby with the other. Of course, there was a great temptation at that time to reproduce "Old Sèvres" soft paste porcelain well decorated. It was being "collected" then at very high prices. For example, at the Stowe sale at that time, a small coffee cup realised 46 guineas; another, somewhat inferior, 35 guineas; a salver was sold for 81 guineas, and its companion piece for 100 guineas (Marryat). Three oval vases and covers at Lord Pembroke's sale realised £1,020.

These quotations, written about sixty years ago, cast a strong side-light upon the subject-matter of our discourse. The difference between the two pastes, the sinking in of the decoration into the glaze, the fusing of the soft paste in the kiln, and the beauty of the ground colours, are all so like the experiences of the Madeley factory that one would almost fancy that



No. 11.

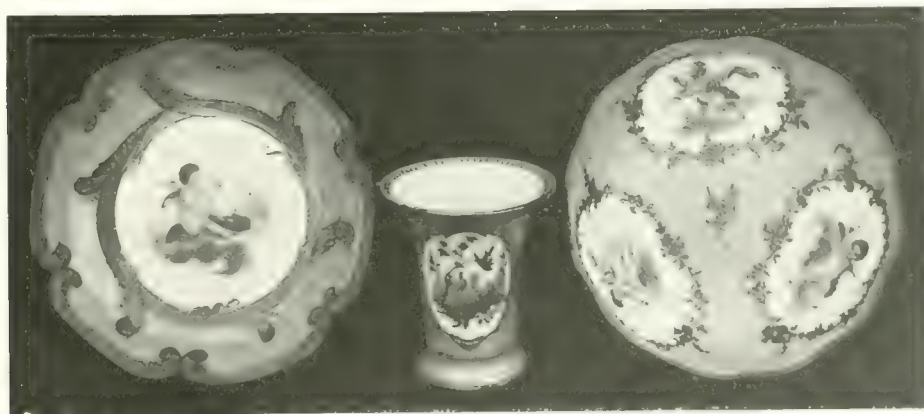
The original of the above is in the collection of the Earl of Pembroke.

Marryat was the first to publish the production of Mr. P. as well as the original French. The original is in the collection of the Earl of Pembroke. As the original is in the collection of the Earl of Pembroke, it is not likely that it was removed from the collection. As the original is in the collection of the Earl of Pembroke, it is not likely that it was removed from the collection. As the original is in the collection of the Earl of Pembroke, it is not likely that it was removed from the collection.

This will show clearly how closely the imitation was to the original, when men who were in the trade, and constantly handling such ware, could not see the difference. Besides, there was a counter-claim, and the court could only decide upon the testimony of undoubted experts.

A few words about the ware which was made and decorated this beautiful ware may be welcome to those who take a deep interest in these (and thousands such) in ceramic arts and artists.

The first, of course, is Mr. Thomas Martin Randall, the inventor of the recipe and the master-potter. As his name and deeds have been mentioned in Part I. of this article, not much more is required to be said about him, except as to the making of the ware in his history. He was born at Broseley, in Shropshire, in the year 1786. Probably about the age of twelve



No. 12.

The original of the above is in the collection of the Earl of Pembroke.

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FIGURE 1. A decorative oval vignette featuring a seated figure, possibly a woman, in a landscape setting, surrounded by ornate floral and scrollwork borders.

the time  
away. It has  
been stated that  
he met him at  
Pinxton. Their  
residence there do  
not say. His  
nephew thinks  
they never met.  
Probably not.  
We cannot tell  
now. He may  
or may not  
have got a hint  
from Billingsley  
as to the nature

that time was merged in the Coalport factory. His next venture was to join Duesbury's factory at Derby, and after a time there, to go to Pinxton, where he met Robins, his future partner in business. These two men proceeded to London and started an enamelling works at Islington. They were supplied with Nantgarw porcelain in the white by Mortlock Brothers, of Orchard Street, and French ware by Ballock & Jarman, of Bond Street, who had agents in Paris to collect it. After the Revolution and the destruction of the establishments of so many of the old nobility, there was plenty of it to be had with slight decoration.

Moreover, in the early years of last century (one authority states 1813, another 1804, and a third at the close of the war), a whole lot of the white stock at the Sèvres porcelain was disposed of. By and by, Randall separated from his partner, Robins, and proceeded to Madeley; that was probably in 1825, according to Mr. George Randall, his son, who is still living at the age of 86. He informs me that he was between 10 and 14 years old when the family went to the shop. He has a very good knowledge of the works, and lived then at Coalport,

of the artificial compound for making the *pâte tendre*. He certainly had the same experience in practice, for, as Mr. John Randall (*History of Madeley*) states, whole kilns of it were fused into shapeless masses and had to be thrown away. Mr. M. Randall had a good knowledge of chemistry according to the standard of the period, and managed to improve his mixture and to produce the harder paste as well. In 1840 he removed to Shelton, which place he left in or about 1856 for Barlaston, near Trentham, where he died in 1859. He was buried at Shallowford, hard by the Trent, whose murmuring echoes he had often enjoyed in wandering by its stream.

*The Gentleman's Magazine* of October, 1850, had the following obituary notice:

"At Shallowford, in the Quakers' burying ground, a quiet sunny spot, within hearing distance of the murmurings of the Trent, were laid the last remains of a good and clever man—Thomas Martin Randall. Born at Broseley, he served his time, like the late Herbert Minton's father, at Caughley, the earliest of our Shropshire porcelain works, and the nursery of a class of very clever men. From thence he removed to Coalport,



FIGURE 2. A photograph of a white porcelain pedestal dish with a wide, shallow rim and a decorative base featuring a small medallion.



## *Madeley Porcelain*

thence to London, afterwards to Madeley, and thence to the Potteries, where he succeeded, at a great perseverance and expense, in producing specimens of porcelain equal to the best made by the highest productions of the Royal Sevres works in the palmy days of Louis XIV. (XV.). 'Ay, Sir,' said a well-known dealer in the Strand, in our hearing, 'the old Quaker stands first, at the top of the tree; but he will not put the French mark on his ware (the double L), or I could sell any quantity at the tip-top price old Sevres china sells for. He has a conscientious objection, and would not be a party to deception.' For a quarter of a century he was the advocate and supporter of the Temperance cause. When the movement first came up he emptied his barrels, cut them in two for tubs, and the mashing stick made into a stout walking staff, which, until his death, he carried as a trophy of the victory he had achieved over popular prejudice and long-continued habit."

This extract is interesting as being the first public notice printed regarding him and his fine ceramic productions. There are one or two errors of fact



FIG. 1. A TEAPOT MADE BY MR. T. M. RANDALL, OF MADELEY, IN 1810.

which will be discussed by the author in a separate paper in the next issue of the *Journal of the Royal Society of Arts*. The teapot is now in the collection of the North Bridge Junction, London and North Western Railway. The farm is a farm which belonged to a family of "Friends." Mr. Randall was a member of what they have called a "non-resistant" Friends, frequently sought their society. A part of the farm was given by the owner as a burial ground for the Friends

of the neighbourhood, and it was there where Randall was buried. Mr. Norris, of Weston-super-Mare, is my authority for this statement. When quite young he knew Mr. Randall. Their families were acquainted with each other, and some of the ware which he (Mr. Norris) has was the gift of Mr. Martin Randall himself.

There is one artist still surviving who was at the commencement of the Madeley enterprise—Mr. John Randall, of Madeley, the nephew of Mr. T. M. Randall. He is now (May, 1908) in his 98th year, and, I am pleased to say, in perfect possession of his mental faculties. He was born at Ladywood, Broseley, in 1810. He began to paint under his



FIG. 2. A PLATE MADE BY MR. T. M. RANDALL, OF MADELEY, IN 1810.

... at Madeley, in 1828. After a few years he went to Rockingham, thence to the Potteries, and in 1835 to Coalport, where he decorated some of the productions of that famous factory for forty-five years. In 1882 he was appointed postmaster at Madeley, where I had the pleasure of meeting him in 1887, when rummaging up particulars about Billingsley. I met him again in 1897, and last year visited him, and found him as upright and strong-looking as ever, though failing sight and hearing. On each occasion he imparted without stint what knowledge he possessed of the Madeley quest. He was noted at Coalport for his bird painting on porcelain, and "Randall's birds" were repeatedly

bought as French, and asked if such a piece could be reproduced at Coalport. Mr. Rose was informed that the identical specimen had been made at his own factory, and decorated by himself (Randall).

Mr. John Randall has been complimented by the Geological Society in making him an Honorary Member of it in token of his geological researches upon the banks of the Severn. He has published several books—*The New Pottery* (1862), *Old Pottery and Stoneware* (1875), *History of Madeley* (1881), and has recently contributed to the great *Victoria History* (Shropshire Section), lately published by Constable & Co., of London. Mr. Randall has also contributed largely to the periodical press, and has done so this



FIG. 1. "The Lute Player."

ordered by customers. His mannerism is distinctive. On two occasions I have had no difficulty in recognising his dainty brush on unmarked specimens of both "Coalport" and "Madeley," afterwards identified by himself. It is quite possible, as he says himself, and pardonable, for a layman to miss recognition of such subjects: but a man can hardly fail to know his own work again. He gives two extraordinary incidents to prove this. On visiting Beaudesert, the Marquess of Anglesey's seat, many years ago, he was shown a piece of Madeley ware, decorated with birds, and was told it was a French production. He disabused the mind of his informant by stating that he had painted the piece himself at Madeley.

The other time was at Coalport, when Mr. F. W. Rose, the proprietor of the Coalport works, sometime after succeeding to his deceased uncle, Mr. John Rose, came to Mr. Randall's room with a vase that he had

year to my personal knowledge. I thank him profoundly for the many instances of kindness received at his hands.

Another excellent man and artist employed at Madeley was Robert Bix Gray, particulars of whom I have received from his son, Mr. Martin Gray, of London, to whom I tender most grateful thanks.

R. B. Gray was born at Epsom, in the year 1803, and died at Ewell, Surrey, in 1885. He was apprenticed to Thomas Martin Randall, his uncle, in 1817, in London, to learn the art of ceramic decoration. That was when Mr. Randall was partner with Mr. Robins at Barnsbury Street, Islington. When Randall removed to Madeley, in 1825, Gray went with him, continuing there till 1840, when they moved on to Shelton. He remained with Randall till 1853, when he commenced business on his own account at Northwood, Staffs., which he gave up in 1858. He appears to have worked for Pilkington & Co., at St. Helens, and whilst there (1850-1863) his panel

## Madeley Porcelain

painting was the first chosen by the Cunard Company for their steamers. His health gave way, and he removed to Brompton and Watford to reside with his son—Mr. Martin Gray. Whilst at Watford he painted a set of plates for John Aynsley, of Longton, Staffs. They were painted from nature—landscapes taken in Cassiobury Park at Watford, Herts—the seat of the Earl of Essex.

Mr. R. B. Gray was an all-round artist upon ceramics. He decorated in conventional subjects, and imitated the French style of treatment in an exquisite manner. He also painted flowers in the naturalistic manner, and figures, birds or portraits. He decorated glass as well. He could paint in oils or water colours. He had an invention of his own relating to colours which was taken up by Messrs. Rowney & Co. He was evidently a thorough artist and capable of taking his place with the foremost of his class. That he served Martin Randall for the long period of thirty-six years speaks volumes in favour of both employer and employed. It also emphasises the fact, pointed out previously, that there must have been a vast number of pieces of Madeley ware and redecorated French porcelains circulated throughout the country, and then and now esteemed to be real "Old Sevres." Thirty-six years is a large portion of the average man's life, and a capable man like Gray must have turned out many thousands of specimens during such a lengthened term.

Mr. Bob Gray had two sons who worked with Randall for a time. Robert Edward Gray, born at Lathom, Surrey, in 1825, was apprenticed to T. M. Randall at Shelton as glazier



and glazier also. He was employed in both branches, especially in the raised gilding after the Sevres style. He subsequently was employed at Minton's Stoke Newington Factory under the command of M. L. Arnoux. R. E. Gray died at Hanley in 1891, aged 65 years.

George Granville, born at Madeley, and worked at first with Mr. William F. Goss, of Hanley, and then to Mr. Randall at Shelton, where he was appointed as a ceramic artist, and was trained by his father. He excelled in flower painting of the naturalistic school. In 1847 the late Lord Granville visited Hanley to open the first School of Art there. Young Gray was one of the first to sign the roll of applicants, being then

only fourteen years of age. It was an early start to make and a good one, for, in another decade or so, he became Director of Art Classes at South Kensington. He was employed by the Government to copy many of "The Masters" on porcelain. Sir Henry Cole sent some of them to Paris in a competition of all nations. Mr. Gray gained the only Diploma granted for the event. It was signed by Napoleon III. He also illustrated books, and exhibited several pictures in the Royal Academy. His death took place on

Boxhill, February 10, 1896, aged 60. In an obituary notice in the press he is stated to have been of "a cheery and genial disposition."

Philip Edmund was another glaze painter, and he was employed at the little Madeley factory. His partial career was on the French side at the time of the war with Watteau and Boucher. Other children to have been employed in the factory of the Madeley and French porcelains. He died in



... of the first artists in England to use  
... Senefelder brought lithography to perfection in 1798  
on the Continent: but it was not much adopted in  
... could also model in clay very well, but not much of  
that branch was pursued at Madeley, which place he  
... His artistic abilities were brought into play there, for,  
in acknowledgement of certain improvements at the  
Cathedral which he suggested and carried through, a  
public dinner was given to him by the citizens. He  
... in an unfortunate encounter with a  
burglar.

Mr. Ballard was evidently a thoughtful man, for, in  
addition to his art work, he assisted Mr. Randall in  
the mixing department, especially in that of the  
unrivalled turquoise ground colour produced at  
Madeley. After he left Madeley, the figure subjects  
were painted by Mr. R. B. Gray, excepting that for  
a time at Shelton a German artist was employed in

that section of the work after 1852. His name was  
Jhan Hank. He was employed afterwards at  
Minton's, at Stoke.

Leaving out of the list the names of the  
Madeley Pottery, the following are names of  
more or less permanently employed there:—

Enos Raby, ground-layer, colourman, and gilder:  
F. Brewer, modeller: Thomas Wheeler, thrower and  
turner: William Roberts, potter: David Morris,  
fireman for biscuit and glost kilns: — Evans, fireman  
and gilder, and Thomas Smith, potter, who  
Roberts left.

N.B.—Note that Mr. T. M. Randall was connected,  
in marriage with the firm of Bradley Brothers, dealers  
in the art, antiquary, &c., of St. James's, London.  
They supplied many of the most distinguished  
personages in the realm. They also kept a stock  
of Madeley ware. From them some of the pieces  
now illustrated were obtained.









## Some French Line Engravers Part II. Robert Nanteuil

By W. G. Menzies

"My wife showed me many excellent prints of Nanteuil and others which W. Batelier hath, at my desire, brought me out of France, of the King, and Colbert and others, most excellent to my great content." Thus wrote Samuel Pepys in his *Diary* on the 25th of January, 1668, when Robert Nanteuil, the recognised head of the French school of portrait engraving, was at the height of his fame.

Nearly two centuries and a half have passed since Pepys wrote these words, and during this period Nanteuil's prints have been regarded in various degrees of estimation, at times being practically ignored. But now there are evident signs of a healthy increase in their appreciation, which, it is hoped, will be permanent.

As a remarkable instance of how small was the value attached to Nanteuil's engravings by even print-sellers only so recently as two years ago, I have before me a catalogue published by a London firm at the end of 1906, in which the great Frenchman's fine print of *Pomponne de Bellièvre*, after Le Brun, by many accounted his masterpiece, is catalogued at 5s. One of these prints was sold at the Lawson sale in 1907 for £42; whilst another, sold at Messrs. Sotheby's this year, made over £50.

The exact year of Nanteuil's birth is a matter of conjecture, the *Mercurie Galant* of December, 1678, giving it as 1623, while other authorities place the date at 1630. The earlier date, however, is more probably correct, as there is a print by Nanteuil, by no means his first, which bears the date 1645, which, if the latter date is accepted, was executed when Nanteuil was barely fifteen years of age—a distinct improbability. It is therefore a fair safe

assumption to place the date of Nanteuil's birth at Rheims at somewhere about 1623.

Nanteuil did not come of an artistic family, rather than a merchant, but, despite the lack of evidence of artistic ability, his father agreed that the youth should adopt art as a profession, and with this idea in view he was placed under the care of Nicholas Regnesson, an engraver of considerable ability, for whose work there is now a distinct demand. Paris, however, was calling Nanteuil, and he left his native town about the year 1645, and entered the studios of Abraham Bosse and Philippus Champaigne, the former of whom, it is thought, was the author of one of the earliest works on engraving, *Pratique des Manieres de Graver*, Paris, 1645.

Line engraving was not Nanteuil's only means of artistic expression. He was also a limner of portraits in crayon, which were of such excellence that they attracted the attention of that great patron of the arts Louis XIV., who appointed him designer and engraver to the Royal cabinet.

Nanteuil was essentially an engraver of portraits,

many of which were from his own designs, whilst others were after the paintings of Mignard, Juste, Champaigne, Le Brun, Daret, and others.

When considering Nanteuil's technique one finds in his earlier efforts distinct indications of the influence of Claude Mellan, though, after his arrival in Paris, his work became marked by a more individual style. In the words of one biographer, "he executed a great number of portraits, especially in profile, with the most fully and closely laid, and most delicate lines, and the most delicate and most beautiful of all the French engraving."



ROBERT NANTEUIL. BY N. NANTEUIL.



LOUIS DE BRÉZÉ, DUC D'ANGUILLE. JEAN-FRANÇOIS NANTEUIL.

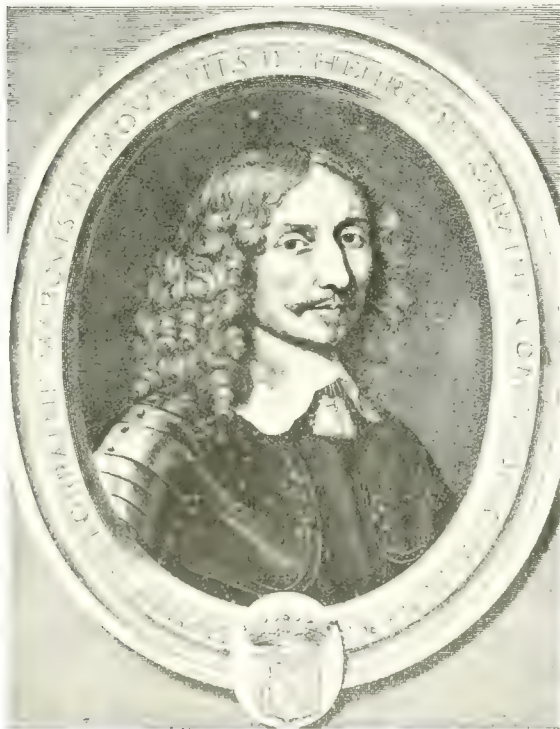


LOUIS DE BRÉZÉ, DUC D'ANGUILLE. JEAN-FRANÇOIS NANTEUIL.

Practically all Nanteuil's portraits are distinguished by a simple background, the portrait generally being enclosed in a simple framework supported on a

moulded plinth, though on occasion the framework is embellished with a decoration of leaves or ribbon.

Though Nanteuil's life was considerably short of the



LOUIS DE BRÉZÉ, DUC D'ANGUILLE. JEAN-FRANÇOIS NANTEUIL.



LOUIS DE BRÉZÉ, DUC D'ANGUILLE. JEAN-FRANÇOIS NANTEUIL.



## Some French Line Engravers

allotted span—his death occurring in 1678—the number of prints he executed extended into several hundreds, Mariette, the collector, owning no fewer than 280.

Nanteuil's Royal portraits alone are sufficiently numerous to satisfy the most assiduous collectors, there being a variety of states of almost all. One of the best is the portrait of *Louis XIV.*, after Mignard, which was engraved in 1661; another is that of *Anne of Austria*, Queen of France, and mother of Louis XIV., engraved five years later after Nanteuil's own design; while the portrait of *Louis Dauphin*, son of Louis XIV., engraved in 1677, is also highly esteemed. In the list we also find portraits of the great *Christine, Queen of Sweden*, after J. Bourdon; *Louise Marie, Queen of Poland*, after Juste; *Charles II., Duke of Mantua*, and the *Duke of Savoy and his Duchess, Marie Jeanne Baptiste*, after du Sour.

In the list of portraits of famous personages of this period we find a truly remarkable series, amongst them being portraits of *Pompeius de Bellièvre*, President of Parliament, one of Nanteuil's remarkable achievements; of *Jean Baptiste Colbert*, the art-loving Minister of State; of *Nicolas Fouquet*; of the *Duchess of Mantua*; of *Charles de Rohan*, after Champagne; and of *Frederic Maurice, Duke*

*Bouillon, Vicomte Turenne*, another of Nanteuil's most treasured engravings.

In the following list will be found many of Nanteuil's



most notable portraits, the price of which has been obtained at the Law, especially in 1802 and 1803. The numbers in brackets are those of the *Dictionnaire de la Vieillesse*, 1803, and the *Revue de la Vieillesse*, 1804.

1. *Portrait of Louis XIV.* (1661) 100  
2. *Portrait of Anne of Austria* (1666) 100  
3. *Portrait of Louis Dauphin* (1677) 100







## Old Toys

By Mrs. F. Nevill Jackson

It is not only the beauty or even the human interest in old toys that make their study a most attractive one; the pleasure to the connoisseur and collector of antique playthings lies in the fact that they were made by the same craftsmen who wrought for adult use, for there was no separate guild of toymakers.

Workers in iron, wood, leather, gold, or silver sometimes made a replica in miniature of their handiwork for a child's toy, or were commanded by a wealthy patron to furnish a smaller duplicate piece for the use of the children; for this reason toys are to be found in the cabinets of most great collectors.

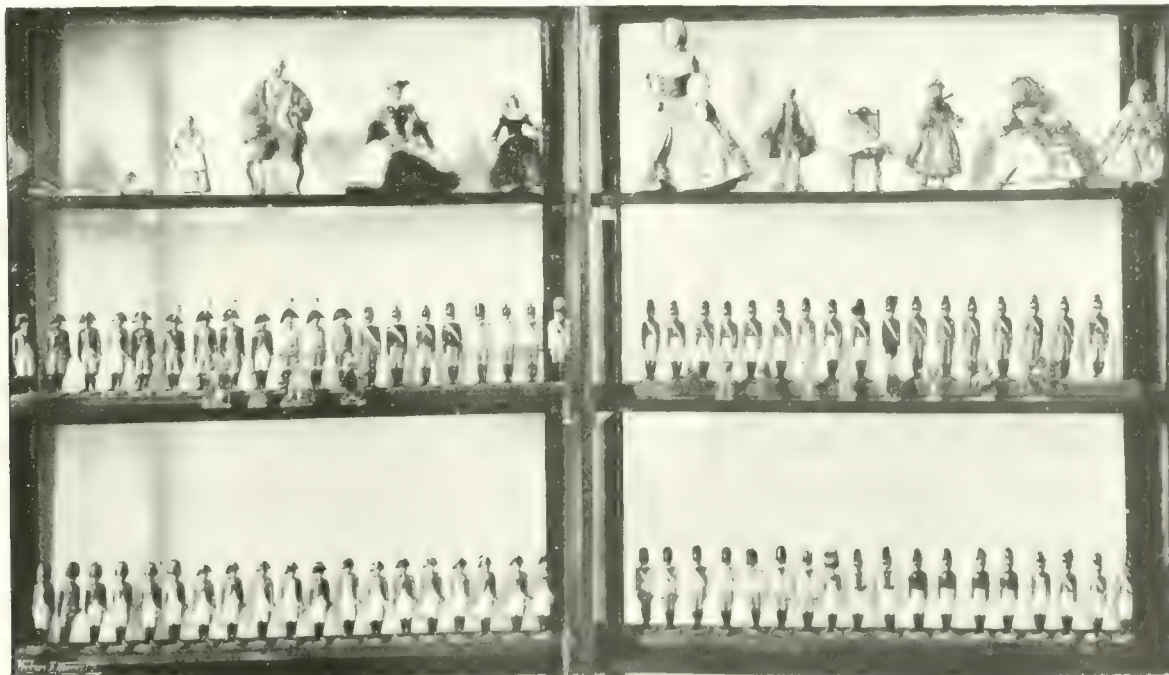
A tiny tea service with the seventeenth century date-mark of Augsburg is now in the Ducal Museum,

Gotha, the chamberlains' cups, of which there are many, stand but 2 inches high.

According to the late Mr. Cripps, the first English teaspoon known with its date-mark is a toy teaspoon dated 1689.

It is unfortunate that the silver soldiers of Louis XIV., given to him when he was twelve years of age, were melted down, together with so many of the masterpieces of the silversmith's art of the period, in order to furnish means to provide for the army of flesh and blood for the king's wars. It was Merlin who made the toy army "l'armée de Louis XIV." and the designs furnished by Chassel of Nancy.

For the eldest son of Louis XIV., Colbert sent





to Nuremberg for toy soldiers in 1662. In his correspondence with his brother, Charles Colbert, occurs the following passage: "I beg you to remember the little ornaments I have asked you to have made by the most industrious masters of Augsburg and Nuremberg to serve as playthings for Monseigneur le Dauphin."

The army of Frederick the Great was the first complete lead army to be placed upon the market for purchase by the general public. Johann Georg Helpert, of Nuremberg, who died in 1794, was the first maker of lead soldiers. The army of Napoleon followed that of Frederick the Great. Wellington and his army then found their way into the nurseries of Europe, and German history and the course of the Peninsular War were the same as would be seen, and still are, as they are, in a setting upon the nation. Early toy soldiers were made of lead, and were not to be

There are very perfect specimens to be seen at the Bayrisches National-Museum, Munich, and also at the Histor. Museum at Nuremberg.

Of still earlier fighting toys the miniature figures in complete armour are the most important. Although of extreme rarity, they are occasionally to be seen within the collection of antique armour. There are two at the Imperial Museum at Vienna, which are undoubtedly of the Middle Ages, when the jousts and tournaments of the nobles were a passion to the last of the days. In *Die Zeit der Kriege* (The Time of Wars) by von Hammer, a valuable history of the toy industry. The toy industry in the Middle Ages is described in the book entitled *Der weisz Koenig*, which sets forth the doings of the Emperor Maximilian I. Toy boys are a table on which are two toy armoured figures on horseback; the boys work the figures from the sides, manipulating them so that the little lances meet, as in the list in the tourneys of the day.

With regard to toy furniture, it is extremely difficult to differentiate between actual playthings and those pieces made for holding small articles of value, such as jewels and trinkets, or as a "tour de





## Old Toys

force" of the master cabinet-maker. In examining those pieces which are well authenticated as having been part of the furniture of a doll's house, or are still standing in one of the wonderful old miniature rooms of the seventeenth or eighteenth century, we cannot be mistaken in their character as genuine playthings.

A most interesting specimen is an oak flap table with cabriole legs, which is now in use in a doll's room as a dining-table. This stands  $7\frac{1}{2}$  inches in height, and is a beautifully finished piece of cabinet work; on it are set out a pewter service of plates 1 inch in diameter, knives and spoons of ivory, and salt cellars of the old, quaint flat shape.

So perfect in detail are the old pieces, that infinite trouble was taken to get miniature brass fittings suitable for handles, escutcheons, and key-holes. A straw-work chest of drawers, now at South Kensington Museum, has brass drop handles of Lilliputian dimensions suitable for the  $8\frac{1}{2}$ -inch article of furniture; a green lacquer toilet-glass with three drawers beneath is equally well provided with metal fittings in proportion to its size.

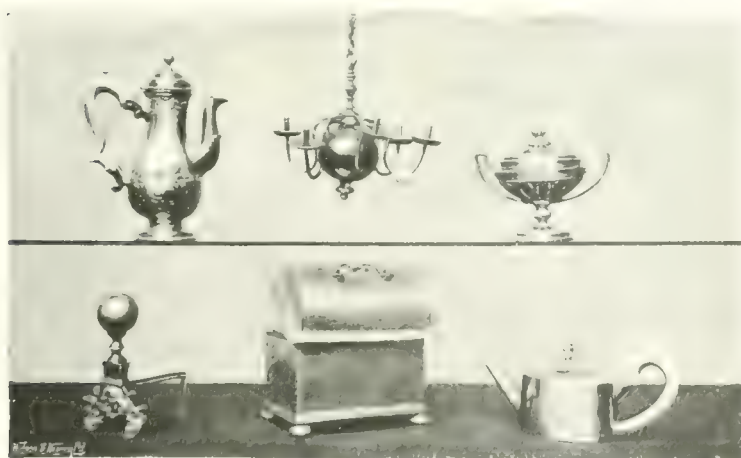
This thoroughness in the carrying out of detail in old playthings is well exemplified in the miniature vessels of brass and copper which are to be found in the old German dolls' houses of the seventeenth and eighteenth centuries: pierced and repoussé



ornament is frequently found; a warming-pan with a five-inch handle will have a hinged lid pierced and engraved as finely as the large specimens of the same period; while we have seen copper pails and mugs with twisted rope pattern round the edge.

The brass and copper saucepans which form so important a part of the equipment of the toy Nuremberg kitchens are suitable for real use. The tiny

cake moulds will bake an even sufficiently hot to cook the frothing spoon cakes which the children made to put into their mouths. These elaborate kitchens were used as educational toys, so that the child who would not learn to cook, or who would not learn to sew, or who would not learn to read, or who would not learn to write, or who would not learn to do any of the other things which are necessary for a good education, could learn all kinds of housewifely matters while she was playing. The dolls' linen presses are furnished with piles of linen neatly tied up with ribbons, and the children could have fun in putting the dolls' servants in their proper places, or in giving them the things which they would need in the bedrooms and nursery. A fine seventeenth century doll's house



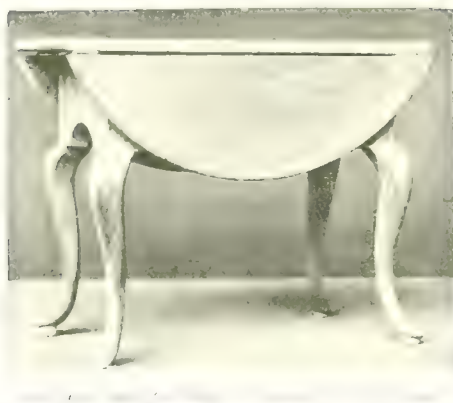
... at that stage, the  
comprehension of the  
... ..  
... ..  
of that date. I ...

tainable at the great yearly  
cost of \$100,000. The bank  
has been successful in the sale of  
land to the railroad for the house-  
hold use, while weights, scales,

In this doll's house, which stands  $5\frac{1}{2}$  feet high, the floors of the salon are of parquet, the walls panelled, and the stoves are painted with tapestry.

For to the pottery and porcelain we are indebted for much of our knowledge of the forms of play things of early times. The remarkable durability of terra-cotta and glass, with the air-tight method of burial, has resulted in an extraordinary state of preservation which is remarkable in objects of this kind. The toy of a child of clay has not changed, are just as they were when boys

There was no great display of honor, with the players wearing the uniforms of Ben Hur, and now and then competing in the game of catching and throwing the ball, and by the players. Sometimes hands were clasped over the breast or behind the back as the ball fell into them, or two balls were used at the same time in one game, as with the Greeks and Romans, riding on the back of an animal, and often by a single person, as a punishment or to test the strength of a warrior. The most common ball game is Double Ball, a copy of the game of the Greeks, and with the leather



the largest pieces but a few inches in height, and occasionally to be found. They are often complete with cake-plates, teapots, and chocolate pots. Con-

cellars are of the usual oval form. The old grape vine at present in Wedgwood was also made to pay the duty.

There are miniature pieces in Chinese porcelain of very early date. Miniature vases are on an altar in a painted lakemono, in which scenes from child life in China are painted by a Japanese artist of the fifteenth century. There is a tiny praying-mat; the altar is in miniature; on it is the figure of a deity a few inches high; two long vases, one with a floral offering and one holding incense sticks, are at the side. Three children with grave faces and clasped hands kneel, and in the background an elder girl plays with a chubby baby.

Ecclesiastical toys have been

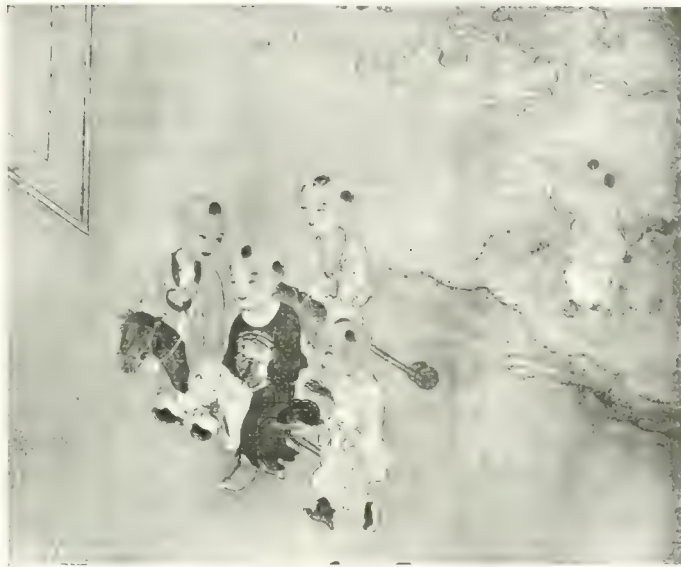


*E. coli* O157:H7 was isolated from ground beef.

made to a considerable extent, for in imitating the serious doings of adults children have frequently used religious exercises as a form of play and without offence, for there is not necessarily levity in their mimicry, which is the basis of nearly all child-play.

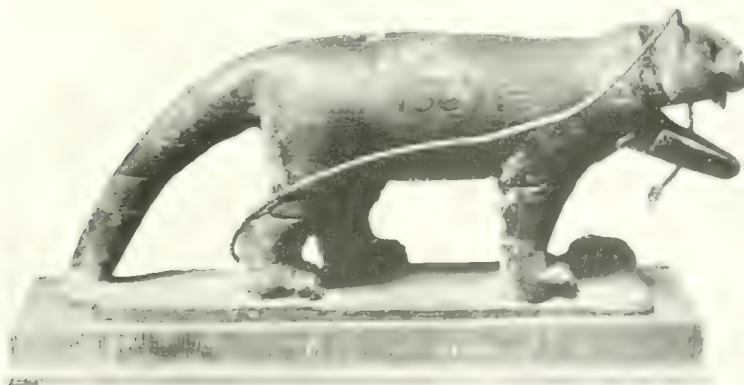
In Oriental lands the toys of the children are endowed with the attributes of spirits and of gods and goddesses. There is a deep significance in the kite as the "over soul" of the Egyptians; it is the scapegoat of the Koreans. In Japan the spirits of football are three in number, having the tails of children and the bodies of monkeys. The words used as cries at certain points of the game are their names. Greek girls dedicated their toys to Diana, the boys theirs to Mercury.

Many a page in history is crystallised in a toy.


$$(\mathcal{L}^{\text{int}})^{\text{int}} = \mathcal{L}^{\text{int}} \cup \{ \ell^{\text{int}} \} \quad \text{with} \quad \ell^{\text{int}} = \{ \ell^{\text{int}}_1, \ell^{\text{int}}_2, \ell^{\text{int}}_3, \ell^{\text{int}}_4 \} \quad \text{and} \quad \ell^{\text{int}}_1 = \{ \ell^{\text{int}}_1, \ell^{\text{int}}_2, \ell^{\text{int}}_3, \ell^{\text{int}}_4 \}$$

There are French toys of the seventeenth century, which, when spinning, cast a shadow on the profiles of Louis XVI and Marie Antoinette. There is the emigrant, this little game with the face of man, where the emigrants played with, whiling away hours of anxious or depressed waiting at the frontier.

There are the playing cards of the Revolution, in which no crown or other insignia of royalty appear, and all the kings and queens wear the cockade of liberty, and there are many other old toys, quaint, beautiful, or rare, more fully described in *The Toys of Other Days*,\* from which volume our illustrations are taken.





## Notes and Queries

*The Editor desires to receive notices of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*

UNIDENTIFIED ENGRAVING.

DEAR SIR,—I should be glad to know whether any of your readers could assist me in ascertaining the subject of the engraving of which I send you photograph.

Yours very faithfully,

J. MAXWELL.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—In answer to the query in last month's CONNOISSEUR respecting the landscape with figures—*Halt at the Chase*—an illustration of which appears



UNIDENTIFIED ENGRAVING.

on page 161, may I be allowed to express the opinion that the work is by, or after, Philip Wouvenman, and a larger size than most of his productions. The startled horse is particularly fine.

Yours truly,

T. N. B. COWLEY.

UNIDENTIFIED ENGRAVING.

DEAR SIR,—Respecting the print of Mr. L. Wreath in your October number, the engraving is that of the Earl of Harewood. We have two proof engravings of the same, and the title reads as follows:—

“This Portrait from which this print was engraved of the Earl of Harewood (when Viscount Lascelles) was presented to the Countess of Harewood by a generous body of Freeholders, of the county of York, in testimony of their deep sense of his public services, in representing that County in Parliament, and of their respect for his distinguished worth.”

Lord Lascelles was one of the four men who contested the great election of 100 years ago for the County. Lord Milton and Mr. Wilberforce were the other two, and it is said to have been a very

a small fortune. We have here a fine old glass about on a square vase, engraved, “Last Pes for Ever,” which was a memento of the election, and which is still a subject to talk about when elections are mentioned. Harewood House, the Earl's residence, between Leeds and Harrogate, is seen in the background of the engraving.

Doubtless other correspondents have sent you these details, which are well known.

Yours truly,

RICHARD B. THORP.

SAMUEL MEDLEY.

Painter of the portrait of Rev. Samuel Pearce, of Birmingham. He was son of the Rev. Samuel Medley, minister of Byron Street Baptist Chapel,

Liverpool, until his death July, 1799. He compiled a memoir of his father, August, 1806, in the preface of which he apologises for the delay in its publication as “*being absorbed in the engagements of a profession which claims nearly all of his time and attention.*” The memoir which I have before me contains a superior engraving of his father from an oil-painting by the son, engraved by Isaac Taylor, of Chipping Ongar, Essex, father of Jane and Ann Taylor (afterwards Mrs. Gilbert), noted authoresses. I have met with other portraits of ministers and men of that time by the same engraver. Samuel Medley carried on his profession in Liverpool. His sister, Sarah Medley, in 1803, also issued a memoir, letters and poems of her father.

WASHINGTON PORTRAIT.

Mrs. Hall Dore would be glad to know who has the original painting of George Washington and his family in evening dress, painted by J. Paul, and engraved in colours by E. Bell, and published in 1800. Also has anyone the original painting of the *Rival Favourites*, by A. W. Devis, coloured print, 1804?



POUR LE JEU DE LA VIE  
By Louis Chéreau  
From a Fête in the gardens of Versailles, 1789





## The Ice-bound Lagoons of Venice

By George A. Simonson

IN the recently issued third volume of Sig. Pompeo Molmenti's standard work "*Storia di Venezia nella vita privata*" (chapter iv.), the reader is incidentally informed that the city of the lagoons was a favourite resort of visitors of all nationalities, even in olden times, owing to the mildness of its climate. It would, however, be a mistake to draw the inference from this statement that there were no records of severe winters in the whole of its history. Surveying the period extending from 568 down to 1794, Giambattista Gallicciolli, the author of a work containing a store of miscellaneous information,\* cites a number of years in which Venice was visited by intense cold, especially in the course of the last two centuries of the Republic, during which its lagoons were covered with ice more than once. The annexed reproduction of an eighteenth-century Venetian pen-and-ink drawing shows the belt of water separating the island city from the mainland frozen up, and it is so faithful a transcript of contemporary life that we

are able to fix the date of the memorable occurrence to which it chronicles.

In 1788, according to a reliable authority,† supplements the chronological list of exceptionally cold Venetian winters drawn up by Gallicciolli, there was an unprecedented winter culminating in the freezing of the lagoons on the 28th of December, and the Venetian waters remained covered with ice until the 10th January, suspending all free navigation.

To commemorate this remarkable phenomenon were composed which are remembered to this day. The strange incidents to which it gave rise became not only the staple of novel romance, but of pictorial art also, and there are two engravings of the period, one by Teodoro Viero and the other by Scattaglia, which were turned out in honour of the occasion.

The frozen lagoons are also represented in two oil paintings. Whilst the author of one of them (which is at the Museo Correr, Venice) has not been

\* *Storia di Venezia nella vita privata*, vol. iii., p. 100. Venice, 1894.

† *Storia di Venezia nella vita privata*, vol. iii., p. 100. Venice, 1894.



THE FROZEN LAGOONS OF VENICE. (Engraving by Teodoro Viero, 1788.)

anonymous, the other, which hangs on the walls of the Querini Stampalia Institute of the same city, is the work of GALLIENI. B.

The most interesting of the representations of the ice-bound lagoons is, however, the pen-and-ink study reproduced on the preceding page. It is much richer in anecdote than the two paintings in Venice, with which it seems to challenge comparison as almost the only illustration of the figures in each composition. Though it is only possible to localise approximately the surroundings which enclose the bird's-eye view in the centre of the illustration, it is some spot along the *Fondamenta Nove*, that is, the north-eastern shore of Venice, which we see in the foreground, whilst the mountains of the mainland rise up in the distance. So much for the topography common to the pictures and the drawing.

At first, an observer scanning the illustration rapidly might be misled into thinking that it is a Dutch canal scene which unfolds itself to his bewildered gaze, and not the ice-bound lagoons of Venice, which would seem to belong to the realm of fiction rather than to the domain of reality. To suggest an impossible contingency, the Venetians used to say that the Campanile had fallen (*"ghe cascà il Campanil"*). It was so familiar a spectacle to them, that they could not conceive its disappearance. It requires a similar effort of our imagination to conjure up the vision of the frozen lagoons, though pictorial art furnishes ocular demonstration thereof.

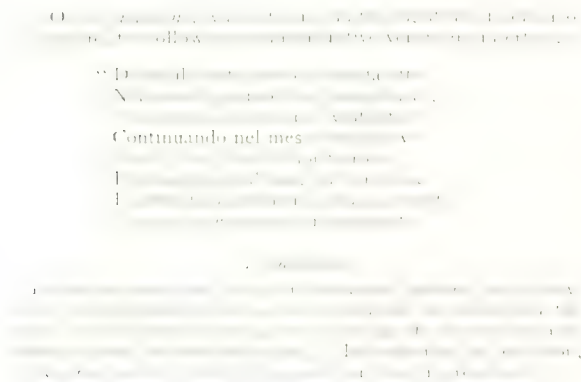
The Lilliputian figures in the reproduction are so humorously and quaintly sketched in, that the artist to whom we owe them almost seems to have taken as his model one of the Dutch small masters who delighted in depicting skating parties on frozen canals. The comical demeanour of the Venetians disporting themselves on the ice contrasts most effectively with the gestures of the astonished spectators clustering around the high house in the foreground of the

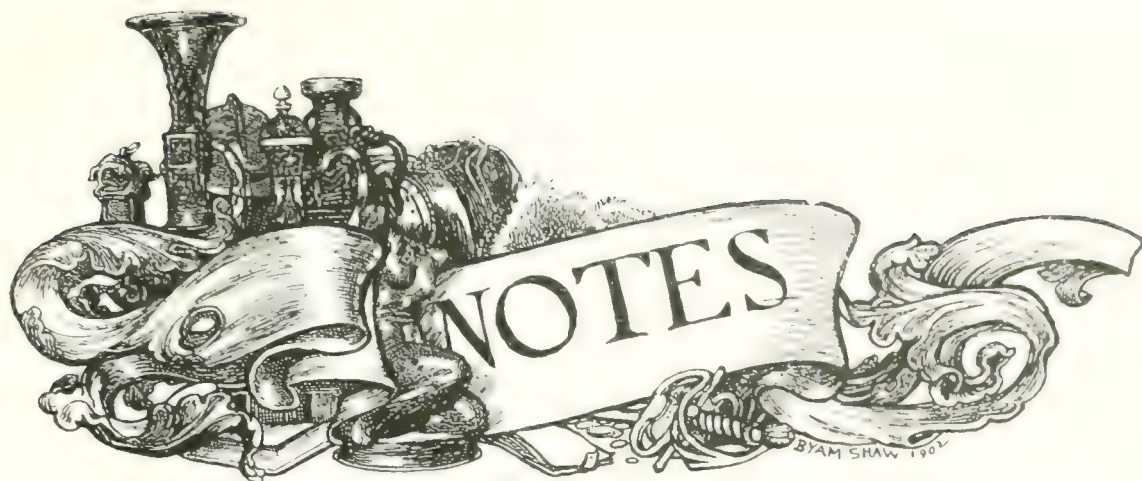
composition. The predominating note of the heterogeneous *ensemble* is one of overflowing merriment, but one element of sadness is most picturesquely interwoven with the general scheme of it, namely the procession of monks accompanying the coffin which is being drawn along the ice.

In order to reconstruct the whole scene in the light of the information at our disposal, I will recall quite briefly how Venice was affected by the intense cold in 1788. For, strange as it may seem, the public, in the midst of the accidents and dangers which beset them, did not lose any of their wonted joviality, though many of the poorer Venetians succumbed to the severe frost, dying of syncope; and reckless wanderers who strayed from the ice-track marked out for public safety got drowned. The counterpart to the heavy list of daily-occurring casualties may be found in the descriptions we read of the new pastimes devised by the Venetians and the alleviation granted to them by the authorities, who under the unique circumstances sanctioned the free import of wine, meat, and other necessities of life. The diversions on the ice, which proved great attractions, included the ancient game of acrobatic skill called *Accrobata* and the Moorish military dance *La Moreca*, which is faithfully reproduced in the illustration accompanying this text. All Venice, we are told, flocked to the scene to witness these feats. A motley crowd indeed the Vanity Fair of the draughtsman discloses. Tents and sheds, it is related, were improvised to serve as taverns, where comers drank and ate merrily. Fires were lit, in front of which the public might get warm, and children amused themselves spinning their top or playing with a ball on the ice. At the approach of night, parties of eager sight-seers returned home on foot across the hardened waterway to the place of their destination on the mainland, Mestre or Campalto, and as they proceeded, the stray lights burning in their lanterns grew dimmer and dimmer, until they disappeared in the dark of the night.

Besides the freezing of the lagoons, Venice afforded another thrilling spectacle to visitors in 1789. Towards the close of the year there was an outbreak of a famine on the Grand Canal, which created a great panic among the inhabitants, and inspired one of the most sensational pictures which we owe to the brush of the celebrated landscape-painter, Francesco Guardi.<sup>1</sup>

<sup>1</sup> See *Illustrations of the Works of the Venetian School* (London, Messrs. Agnew and Sons, 1891), p. 59.





A CORRESPONDENT writes:—With reference to your interesting article in the April, 1908, Number on Druggists' Jars, I think that this branch of Ceramics is not so much neglected as your correspondent seems to imagine. I know myself of several collections in this district, and if any jars turn up at a dealer's they readily sell at good prices. One collection that I know of contains sixteen jars, all blue and white and of different shapes and very good specimens.

The finest lot I know of is in the possession of a friend of mine; he has also the finest Bellarmines, Adam and Eve and William and Mary plates, and German drinking mugs and Wiederkoms that I have ever seen. He showed me a few weeks ago a very fine lot of Italian drug jars that he had recently met with. Some of them are blue and white, and are very beautiful shapes, quite different to anything I have seen before.

With regard to colours, druggists' jars are not always blue and white, the Italian ones especially being decorated with various colours.

The first photograph represents two in my own collection, which makes a very good pair, although they are not from the same pottery. The

one I believe to be Italian, and was used to contain a preparation of apples. The colours on that are green, yellow, lavender, and blue, and the design is very interesting. The other one is Hispano-Mauresque, and I believe it to be a century earlier than the Italian one. The merchant's mark at the top is of interest. The colour of the figure is of a brilliant yellow.

I have a small Italian Drug pot of globular form which is brilliantly coloured. I have also several small drum-shaped pots the shape of a pound jam pot, but smaller. These are blue and white, with one exception, which is pink, and it is the only one I have ever seen of this colour. These are shown in the second photograph, the pink one being on the left. The third photograph shows a set of small jars in my friend's collection. The colour is a green colour, and the shape and form of them are like a beer bottle. The

shape of the jars is very unusual, and resembles some in the old Italian and Dutch forms of emblems. They are jars.

It may be interesting to the reader to know that the Chinese jars are of the same shape.



DRUGGISTS' JARS IN THE COLLECTION OF A FRIEND OF THE AUTHOR.



The *Journal* contains a very fine collection in the form of a book, and these are often very fine and beautifully decorated.

The date of most of the Great Armada is to be about 1650, therefore with your article states

should it not be sixteenth century? A. H. BATES (*Edinburgh*).



GLASS AND BEAM-SHAPED GLASS BOTTLES

Great Armada, as it was discovered at the estuary of the Taw. The curious and interesting lock is a



SEVEN SMALL GLASS BOTTLED DRUGS

It is somewhat difficult to place the age or origin, with any exactitude, of an article dredged from the bottom of the sea, but this iron chest is probably a relic of the

splendid example of the art of the locksmith of that period, the different springs and catches being artistically hidden under a graceful design, and although massive and in appearance difficult of movement, yet the key may be turned with but little effort.

Built entirely of iron, the dimensions are: Length 3 ft., breadth 18 in., depth 18 in., and the lock has nine spring catches and two bolts, actuated by the key which is inserted through the centre of the cover of the box. In the left hand bottom corner is a partition forming a smaller chest, with a lid secured by a smaller edition of the large lock. The massive clamps and handles on the outside are necessarily strong, for the weight even when empty is considerable.

It is easy to weave many thoughts and stories of flood, battle, and storm around the old strong box, and imagine the possible cause of guilty deeds and greedy envy; but its romance and history can only be surmised, and after a probably eventful career, together with its long rest at the bottom of the sea, it now remains in peace—an object of great interest—in the Athenaeum at Barnstaple.



THE GREAT ARMADA IRON CHEST

## Notes

AN important picture by Velazquez, which was sold with the rest of Mr. Arthur Sanderson's collection at Christie's last July, has gone abroad and found a permanent home in the National Gallery of Budapest. It is one of the *bodegones* which were painted by the master at Seville, during the first years of his artistic activity, after he had left his first master Herrera, at the time

belongs to Sir Frederick Cook, at Edinburgh; and another, *The Vintager*, was recently in the possession of a London and New York firm of art dealers, whilst the fifth, *The Musicians*, which was discovered by Prof. Douglas in Ireland, is now at the Kaiser Friedrich Museum in Berlin. The last of the authentic *bodegones* is the *Breakfast at the Hermitage* in St. Petersburg; and it is with this picture that the



FIG. 1. VELAZQUEZ

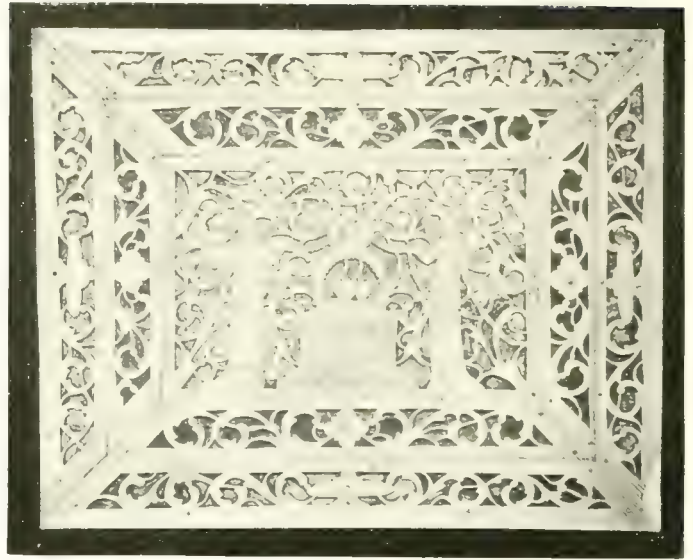
when he was continuing his studies under Pacheco. Very few of these early *bodegones* have so far been definitely identified. Indeed, apart from the unquestionably authentic *Repast* which Prof. Langton Douglas secured at Christie's for the surprisingly modest sum of 1,250 guineas, and which is now in Budapest, there are only six examples upon the authenticity of which expert opinion is undivided.

Two of these, representing *The Water Carrier of Seville* and *Two Young Men at a Meal*, are in the Duke of Wellington's collection at Apsley House. Another, depicting an *Old Woman at a Table*,

*Repast* of the Budapest Museum shows the greatest points of resemblance. In both works, three figures are placed around a table laid out for a meal. The old man on the left is practically identical in both pictures, although in the Hermitage version he is holding a radish in the extended hand. The attitude of the youth facing him, thumb in air, is likewise identical, as is that of the St. Petersburg picture, the youth turning and turned towards the spectator. The most notable difference is to be seen in the central figure—a grinning boy in the one case, and a man's figure upon a high stool in the other.

THE *Repast*, by Velazquez, which is the chief of the pictures in the collection, is one of the most beautiful of the artist's works.

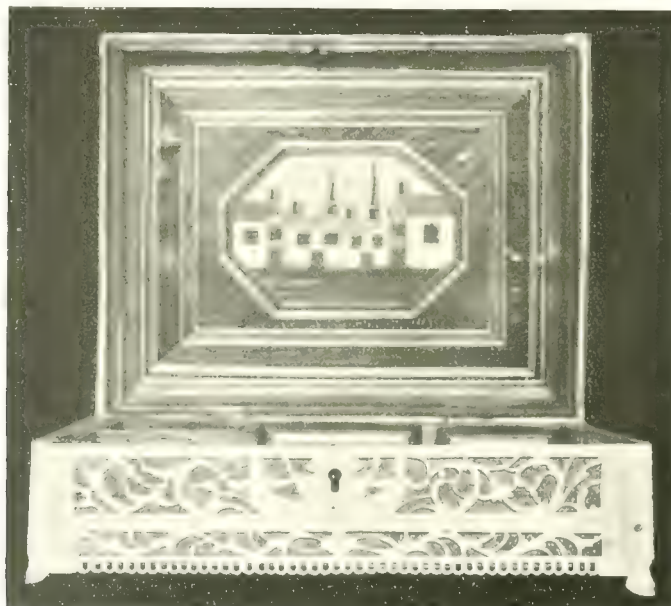
The Arundel Club Portfolio presented this year by the Arundel Club to the subscribers of their portfolio. This year's selection comprises a vast range of interesting works by masters belonging to the world's greatest schools. Among them we note with pleasure Col. Holford's superb full-length *Portrait of a Young Man*, by Justus Sustermans, which caused so great a stir on its recent appearance at the "Old Masters" exhibition in Burlington House; and the very beautiful so-called Leonardo da Vinci *Portrait of a Man with Hawk*, in the Windsor Castle collection, which, on morphological grounds, has been given by Mr. Berenson to the Venetian master, Alvise Vivarini. It is satisfactory to note that Zoffany, who has so long and so unjustly been held in slight esteem, has been considered worthy to figure in such august company, and the *Charles Towneley, the Collector, in his Library, with his Marbles*, in Lord O'Hagan's collection, certainly deserves to be rescued from obscurity and to contribute towards the recognition of Zoffany's sterling merit. Opie, Hogarth, Cotman, Nicolas Elias, Koninck, Rubens, Lenain, Pesellino, Piero di Cosimo, Granacci, Stephan Lochner, Guillim Stretes, and two Italian *etc.*, make up the list of this year's portfolio.



CARVED BONE LID TO STRAW MARQUETRY BOX

THE box here illustrated is given as another interesting example of the straw marquetry work described in the article by A. F. Morris in our September Number. This box is a fine example, not only of straw marquetry, but also of the beautifully carved bone decoration which was combined with it by the skilful French prisoners confined in the old barracks at Norman Cross, in Huntingdonshire, during the Napoleonic wars. It now belongs to Major Raymond Smythies, who inherited it from his

Straw  
Marquetry  
Box



STRAW MARQUETRY BOX





THE YOUNG CHEVALIER (PRINCE CHARLES EDWARD STUART)

ENGRAVED BY A. J. SIMMONDS, AFTER LAMONT HILL

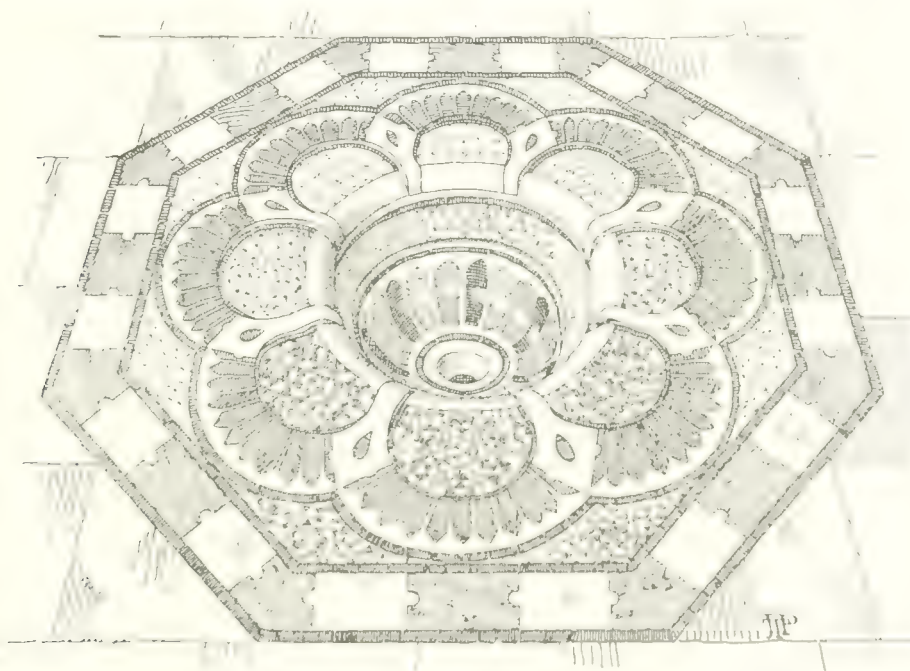


and the late Major Lem Vase Kelly, who owned the property and lived at Norman Cross in the old days. A paper is pasted on to the bottom of the box on which is written, "Made by French Prisoners at Norman Cross, Huntingdonshire, out of Mutton Bones, 1811." The picture, in straw marquetry, on the inside of the lid is particularly pleasing in colour, and apparently represents the barracks at Norman Cross. If this be so, they hardly seem to deserve the same stripes passed on them by George Borrow; but doubtless the real barracks were not quite so pleasing as this delicate little picture of them in straw.

On the outside the appearance of the elaborately carved and pierced bone-work is enhanced by red, coloured and gold foil, with which the box is covered, and which shows through the lace-like carving.

THE Arab houses of North Africa and Syria were generally built on the model of late Roman examples; and those who have visited the so-called "House of the Mufti" at Cairo will recall resemblances in many particulars to the houses of Pompeii. The principal apartment in these Arab houses was the men's reception room, a spacious chamber, known as the Mandārah, having in the centre of its floor the *lask-veh*, or fountain, and at least on one side,

and often on three, a row of fountains, or *lask-vehs*, only small ones, some of which were used for drinking water. I have been to such a house in Damascus, which, like many other houses of the kind, was built on the same plan, namely, a square, divided by the central axis into two equal halves. The work assigned to the work is the middle of the nineteenth century; and according to the description given, I notice the great similarity which exists between it and the fountain in the House of the Mufti, and to some extent, to the fountain in the House of the Mufti. Saracenic art till the flood of occidental civilisation came to them in the fifteenth century. The square of the fountain in the House of the Mufti is paved with white and yellow marbles, somewhat in the ancient manner known as "opus sectile," which in renaissance times developed into the rich mosaic work of Florence and Sicily, known as "pavimento," and the fountain is made by a rough sort of "opus alexandrinum," evidently carried out by the artist, without any guiding drawings, who used up as best he could some material, very likely from some older work, as he had in hand. It may be a matter for regret that such a beautiful work of art should have to be torn from its appropriate surroundings; but it is better that it should survive, housed and ticketed in a museum, than be altogether lost amid ruin and neglect. — J. T. P.



— The lask-veh, or fountain.



ANOTHER volume has been added to that series of Chinese porcelains published by Mr. Fisher Unwin—a volume which, to use a hackneyed phrase, was undoubtedly a long time in the making. It has for its subject Chinese Ceramics, and is from the pen of Mr. J. F. Blacker, whose periodical articles on porcelain and pottery are so much read by the knowledge-seeking amateur.

The growing appreciation of the porcelain of the Orient by collectors generally has been followed by a demand for a cheap and reliable handbook on the subject. Such a book Mr. Blacker has now provided. It does not challenge comparison with the more voluminous and expensive works by Gulland, Monkhouse, and others; and, in fact, the author makes no claim for his book to be an exhaustive treatise; but this much can be said, it is sufficiently complete to satisfy the majority of information-seeking amateurs, while it is worthy of the perusal of more advanced students of the wonderful work of the old-time potters of the East.

After an interesting introduction and a consideration of that important feature in the study of Oriental porcelain—the paste, the author considers the religion and mythology of the East with which the decoration on Oriental porcelain is so closely connected. Then each of the great dynasties is noted; chapters are devoted to such classes of porcelain as Chinese crackle, clobber ware, and the rare and highly-prized *famille noire*; and several chapters are devoted to designs and marks.

A word must be said regarding the illustrations, of which there are over sixty, each occupying a full page. These should prove to be one of the most valuable features of the book, for each piece illustrated is fully described on an opposite leaf, so that they form practically an illustrated series of lessons on Chinese porcelain.

One of the plates, *A Portrait of a Young Kater*, is one of the magnificent series of paintings by Rembrandt that formed part of the Pierpont Morgan collection. It is signed and dated 1661, and is closely akin to Rembrandt's study of Hendrick Stoffels, painted in 1660. The colour is almost monotone. The features, en-  
framed in the thick chestnut hair and beard, stand out vigorously against the greyish brown background and the intense brownish black of the dress. The corrections are of a warm yellowish tonality, even more luminous than in the portrait of Hendrickje

the impact is richer and more fused; the preparatory sketch is worked up by means of the dark, warm-toned glazes characteristic of Rembrandt's last period. The portrait of Hendrickje Stoffels was reproduced in our pages in the article on the collection of Mrs. Huntington in January this year.

*Les Baisers*, by Debucourt, is an especially rare example of this notable French engraver's work, which we are enabled to reproduce through the courtesy of Mr. Joseph Duveen, of whose private collection of French engravings it forms a part. Philibert Louis Debucourt (1755-1832) is perhaps at the head of the colour-print engravers of his time, many of his prints having attained a truly remarkable value. His *Promenade Publique* and his *Promenade de la Galerie du Palais Royal* place him far and away ahead of almost all his contemporaries, while scarcely less excellent are his prints *La Vieille Femme* and *Les Deux Baisers*. An article upon this engraver appeared in our fourth volume.

The two charming pastels, *Mrs. Raikes*, by John Russell, and *A Portrait of a Lady*, by Le Chevalier, which we reproduce, are from the collection of Mr. Charles Wertheimer, through whose courtesy we are kindly permitted to reproduce them. The painter of the first named is without question one of the most noted portrait painters of the last period of the eighteenth century, his work, nearly always in pastels, being almost on the same plane as that of the great triumvirate—Reynolds, Gainsborough, and Romney. Bacon, one of his biographers, says: "Our neighbour in Newmarket Street was certainly the finest painter in crayons this country ever produced"; and Redgrave styles him "the prince of crayon portrait painters."

Our plate, *The Holy Family*, by Sir Joshua Reynolds, though one of the most recent examples of Sir Joshua's work to be hung on the walls of the National Gallery, is by no means a recent acquisition. For some time, owing to its poor state, it had been relegated to the cellars, only to be brought to light by Sir Charles Holroyd, who placed it in the hands of a restorer who successfully restored to the work many of its lost beauties.

The colour plate, *The Young Chevalier*, is reproduced from a mezzotint by Alfred J. Skrimshire published by Mr. W. M. Power. The original portrait by Largillière is, of course, well known to all frequenters of the National Portrait Gallery.

The plate of *Mrs. Mary Robinson* is reproduced in response to the request of many readers who wish to possess it, but are prevented from doing so owing to it being out of print.



## Law of Distress Amendment Bill By F. C. T. Challoner

THE following is a summary of the Bill introduced into the House of Commons by Mr. Herbert, M.P., on July 3rd last, and of the proceedings thereon. We have to thank Mr. Herbert, M.P., for the following statement of the facts of the case, which is so far as we are concerned, the only one of the kind that has been published. In the House of Commons on July 3rd last, Mr. Herbert, M.P., said: "I have to draw your attention to a case which is of a very unusual character. It was first of all reported in the *Times* on July 1st, and the latter being the Landlord of Willis's Rooms, St. James's, who let premises to a Company, and suggested to Mr. Challoner for the United Arts Club, a variation of the lease. The Landlord had agreed to let the rent of the Company to fall into arrear, so that when Mr. Challoner took the premises there was no rent owing for the rent, which Mr. Challoner had no opportunity of knowing."

The United Arts Club duly entered the premises, and an exhibition was arranged in the Club's Galleries. In the meantime, I had paid rent to the Company, in advance, up to the end of the year. Nevertheless, the Landlords took possession of the premises, of all the exhibits belonging to the Art Club, and of furniture belonging to me, and threatened to sell them in satisfaction of the debt owed by their Tenant. An injunction was applied for in the Court of Chancery, and the Press took up our cause vigorously, letters and articles appearing profusely in all the leading London and provincial papers.

I brought the case to the notice of His Majesty the King and other prominent persons, and Mr. Roberts, M.P., mentioned it in the House of Commons, when the Attorney-General said that "the facts stated afforded an illustration of one of the worst features of the Law."

On July 3rd the case was tried in the Court of Chancery, where I urged the protection of the Courts, but Mr. Justice Neville reluctantly declined to grant the injunction, stating "that it should be possible in a country which boasts of making a Law which purports to protect the property of the Law-abiding citizen, to require a person, coming to me in a trade or industry, state of mind, that, on the ground that I hold it to be, I have to deal with the Law as I find it."

Notice of appeal was given, and on November 1st, the case came before the Master of the Rolls, Lord Justice Bowen, Mr. Justice Brett, and Mr. Justice Lindley.

The case was referred from a strictly legal aspect, and Mr. Justice Neville's judgment was confirmed, the Club being ordered to pay the Rent, Courts of Justice, to be secured by a mortgage.

It is to be noted, however, that the new Bill will be a remedy in this case, and that no one case of people who are obliged to pay rent to the Landlord of any of the Royal Courts of Justice, or to the British Museum

I have been asked to suggest a remedy whereby this may be accomplished. The present position is that if a Landlord "A" is not paid rent by his Tenant "B," who has again let to a Sub-tenant "C," "A" can seize "C's" property, but not rent, not on condition of paying him "C's" rent, but for arrears due possibly years before his connection with the property. And again, a still more serious case for the benefit of the existing Law. Landlord "A" has a piece of land, Tenant "B" takes a lease and builds four houses on it, and lets them to four Tenants "C's." If "A" is not paid ground-rent by "B," the latter may enter any one of the four Sub-tenant houses and take his property, in satisfaction of the ground-rent of the whole to four houses.

I would suggest that the new Bill should provide:

(1) That a Sub-tenant should in no case be liable for rent due prior to his entry to a property. If a Landlord neglects to collect his rent, let his claim be confined strictly to the man from whom it is due.

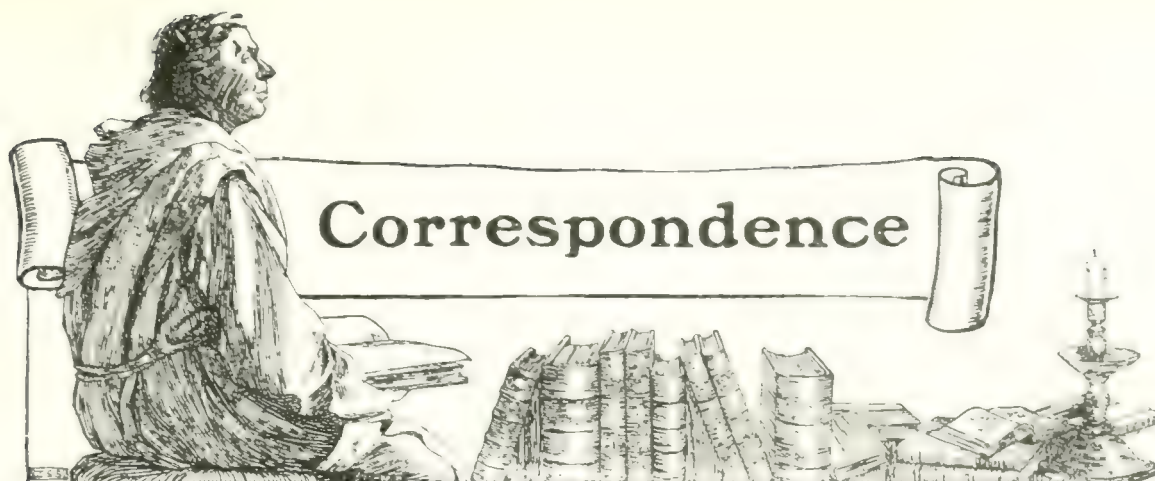
2. That if the Landlord "A" is not paid his rent regularly by "B," it shall be legal that "A" be paid direct by "C" the rent other than profit-rent due to "B," and that "B's" liability to seizure be transferred to "C" who is enjoying the benefit of possession, or let Tenant and Sub-tenant be jointly and severally liable to seizure for unpaid rent. Some such arrangement would be a protection to both Landlord and Tenant-in-possession against a dishonest middleman.

3. That if a Ground-landlord "A" is not paid his ground-rent by the owner of the house "B," let "A" seize "B's" own furniture, or if he has no furniture, let "A" seize the house owned by "B" and occupy it, "C," and hold it without disturbing "C," except under a Quarter's notice, and let "A" receive the amount of ground-rent direct from "C" when his house-rent is due, from which "C" could deduct the amount payable to "A" for ground-rent.

4. That the Tenant-in-possession before paying his rent to "B" should have the right to see "A's" receipt for "B's" rent, possibly a somewhat troublesome procedure; but the benefit of security to Landlord and to Tenant-in-possession would far outweigh the trouble involved.

It would be no hardship to a Tenant-in-possession, that he should be liable to pay rent direct to the Landlord in the event of the middleman failing to pay, and it would be a matter of indifference to him that, in the event of his not being able to pay his rent, his furniture would be liable to be seized by "A" instead of by "B." In fact it would safeguard him against the risk he runs under the present law of having to pay rent twice to the middleman as well as to the Landlord, and I was privileged to do so, even by the action of an antiquated Law which purports to be very shortly promoted from the Royal Courts of Justice to a more appropriate home in the British Museum.





## Special Notice

**Mahogany Chair.**—A351 (Hyll.).—The chair is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it. A352 (Hyll.).—The chair is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Objets d'Art.**—**Jacobean Petit-Point Needlework Picture.**—A353 (Hyll.).—The picture is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Pewter Tea Caddy.**—A354 (Hyll.).—The caddy is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Inscribed Ring.**—A355 (Hyll.).—The ring is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Pottery and Porcelain.—St. Cloud, etc.**—A356 (Hyll.).—The pottery is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Royal Cup and Saucer.**—A357 (Hyll.).—The cup and saucer is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Cup and Saucer, etc.**—A358 (Hyll.).—The cup and saucer is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Vincennes Inkstand, dated 1753.**—A359 (Hyll.).—The inkstand is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Wedgwood Jars.**—A360 (Hyll.).—The jars are a fine specimen of the 18th century, and are in excellent condition. They are a good example of the style of the period, and are well worth the price asked for them.

**Glazed Earthenware Jug.**—A361 (Hyll.).—The jug is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Sèvres Dessert Service.**—A362 (Hyll.).—The service is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

**Sèvres Dessert Service.**—A363 (Hyll.).—The service is a fine specimen of the 18th century, and is in excellent condition. It is a good example of the style of the period, and is well worth the price asked for it.

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